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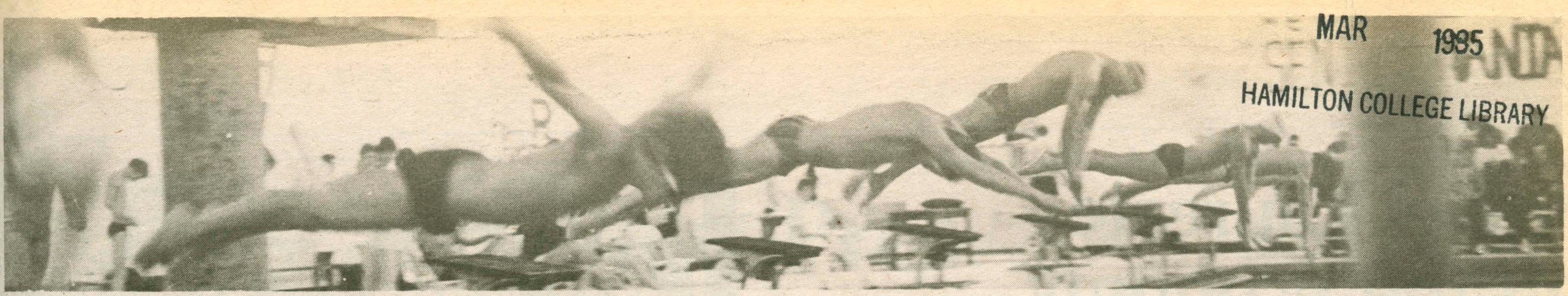


At the State finals in Rochester, swimmers from Hamilton and other regional schools dive in to compete for championship status. See story on page 17 for complete coverage.

The Hamilton College Spectator
Clinton, New York • March 8, 1985 • Volume XV, Number 14

UB40 plays to full house

UB40 arrive at the fieldhouse tonight

by Chuck Miller

The British reggae-pop band UB40, considered by many to be the finest and most accessible reggae artists to come around in a long time, will perform at Hamilton College in the Alumni Gymnasium tonight. The concert, which is being sponsored by the Program Board, will begin at 8:00 p.m.

Formed in 1978 in Birmingham, England, the band named themselves after something they saw a lot of at the time—an unemployment benefit form. About all they had in their early days was a mutual love of reggae, since few of the members were accomplished musicians, but they worked steadily in a south-central Birmingham cellar to improve themselves. Their first professional gig came in February of 1979. By that time, UB40's multi-racial lineup was complete: James Brown (drums, syncussion), Ali Campbell (vocals, guitar), Robin Campbell (guitar, vocals), Earl Falconer (bass), Norman Hassan (percussion, trombone, vocals), Brian Travers (saxophones, lyricon), Michael Virtue (keyboards) and Astro (vocals, trumpet).

UB40's first hit, "King," was released on the tiny Graduate Records label in England. The song became a Top 10 smash almost overnight. The band followed that song and its album, *Signing Off*, with other albums that ascertained their position in England as the premier native reggae band. Some of the more popular tracks of that time can be found on the UB40 compilation album, *1980-83*, their debut American release.

In the fall of 1983, UB40 released an album of their favorite reggae hits of the early 1970s, **Labour of Love**. The first song released from that album, a Tony Tribe song called "Red Red Wine" (originally penned by Neil Diamond), hit number one in England, Canada, Australia, West Germany, New Zealand, and Italy, as well as being the group's first Top 40 hit in America.

UB40 is touring in support of their latest album, *Geffery Morgan*. The title of the album was taken from some graffiti on a Birmingham wall, the full message of which is, "Geffery Morgan loves white girls." The first single from that album is "If It Happens Again (I'm Leaving)," a song that has propelled *Geffery Morgan* to WHCL's Top 5, the same place the group's first two American albums ended up.

Opening for UB40 tonight will be reggae artist Pablo Moses. In his ten-year recording career, Pablo Moses has earned a reputation as one of Jamaica's most outspoken, intense, experimental composers, recording artists, and one of reggae's most cathartic live performers. His four albums and three U.S. tours have made him one of roots reggae's best known figures. He is touring to promote his latest album, *Tension*. This album features the pioneering use of synthesizers in reggae, as well as the cream of Jamaica's session players, including Robbie Lyn on keyboards, Mikey Boo on drums, and Sticky on percussion, plus the We The People Horns.

Tuition up again

The Hamilton Board of Trustees, in their recent convention last weekend, among other things approved a 7.7 percent increase of $950 in tuition, room and board fees for the 1985-86 academic year to a total annual student charge of $13,300.

The reason for the increase — in addition to the average rate of inflation which stands at approximately 4 percent annually — is due primarily to the need to improve faculty compensation. In a letter to parents and students, President Caravano said "The members of the Hamilton Faculty are not being compensated as well as counterparts at similar institutions."

In order to maintain the quality of the educational program at Hamilton, Carovano said "the Trustees were persuaded that if the College is to continue to attract and retain the ablest teachers and scholars, compensation increase in excess of the general rate of inflation were necessary."

Phone System Approved

The tellecommunications system, expected to primarily enhance data and interoffice transmission at an expected $.5-.75 million price tag, was approved by the Trustees recognizing the deficiencies in current service provided by the archaic Centrex framework, the new system is expected to be phased in by September 1985.

Pool Construction dates

The schedule for construction of the new swimming complex — whose actual design has not yet been determined — was agreed upon last week by the Trustees. Groundbreaking will occur by spring 1987 — right around the time the performing arts center is scheduled to be finished — with anticipated completion date sometime in 1988.

Rebels speak

As part of Latin Awareness Week, La Vanguardia presented two representatives from Casa El Salvador - Farabundo Marti on Saturday. CASFM is a group which is affiliated with the Farabundo Marti Fromt for National Liberation (FMLN) and the Democratic Revolutionary Front (FDR), the rebel parties in El Salvador now at war with their government. CASFM seeks to educate the public and the government of the United States in order to affect changes in current American policies toward the government of El Salvador. At present the US is working with the government of Jose Napolean Duarte to defeat the FMLN-FDR.

The presentation began with a slide show called "Dollars and Dictators", which exposed the link between American aid, trade and investment and the military dictatorships of Central America. Topics discussed in the slide show included statistics showing the extent of US/Central American trade and the economic dependence caused by that trade; US corporate and governmental links which are influential in forming US foreign policy. For example, the slide show mentioned the ties between former Secretary of State John Foster Dulles and the United Fruit Company and the CIA run overthrow of the Guatemalan government in 1954. Other areas of discussion were the production and use of highly toxic pesticides by US firms in Central America -- including pesticides which are banned from use in the US such as Porathian, DDT, and chorodane; the questionable awarding of 40 million dollars to the Somoza regime by the International Monetary Fund (IMF) during the Sandinista revolution; the emphasis tied to Agency for International Development (AID) and World Bank Loans on the production of export crops and the purchase of US equipment and materials. The slide show also lised nine US marine invasions of Nicaragua between 1912 and 1937, in addition to the work of the CIA in Central and South America.

The second part of the presentation was a talk by Carlos Enriques, an exiled

continued on p. 5

Nobel Laureate on the economy

by John Vecchione

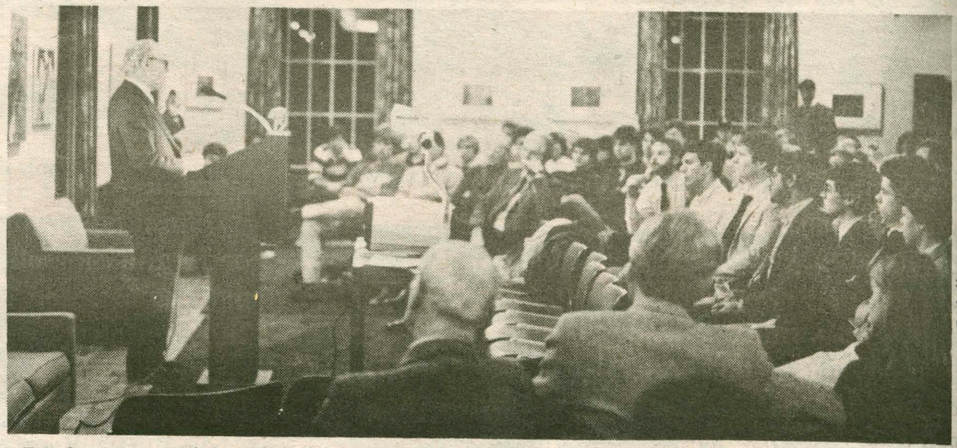
Last night, the economics council and the Economics department sponsored a lecture by Lawrence Klein, winner of the 1980 nobel prize for economics. Professor Klein spoke on the current macro-economic situation. He covered the broad topics of the budget deficit, inflation, unemployment, interest rates and the trade deficit.

Klein focused on how the current economic recovery could be stymied by any number of nascent problems. According to Klein the current government deficit, exceeding 150 billion a year could begin to push investors out of the market. In other words, because government is borrowing so much it will push demand so far up that private investors will not be able to afford the interest rates. This phenomenon is known as "crowding out." Such an occurence would slow the economic recovery.

Klein also voiced concern over the effects of a strong dollar on exports. As the dollar continues to climb against other currencies our products become less competitive in foreign markets. This restricts how fast American businesses can expand and thus slows growth. As an example, Klein cited the agricultural sector. Despite modernization, agriculture is being hit hard by the overvalued dollar. If this situation continues American competitiveness could be compromised.

Klein also expressed reservations about the uneveness of the recovery. He suggested government actions, such as training programs to cushion inevitable changes in the economy. Industries such as steel and textiles will be less and less important to the economy as time goes on but government action is needed in reallocating the resources devoted to those endeavors.

Klein believes to avoid unpleasant consequences the government must take action. Congress and the President must work together to reduce the deficit through greater fiscal restraint. He postulates that all sectors, including the military budget, must be cut or frozen and taxes will havve to go up. In addition the Federal reserve must loosen monetary policy. An influx of dollars would not greatly increase inflation but would expand the economy according to Klein. Finally, Klein thinks the administration is being overly optimistic in its economic predictions and does not take into account future recessions. If oil and food prices stay down and the government takes prompt action the American economy should continue to do well. Failure to respond to warnings of impending dangers could, Klein concludes, hurt the American economy.



photo/Mary Colella

Dr. Lawrence Klein, Nobel Laureate Professor ot economics, delivering a lecture on 'Prosperity in an Economy of Disequilibrium' in BCC last night.

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all applications may be obtained at Bristol Campus Center

DEADLINE: APRIL 1, 1985
for further information, contact Kathy Breslin

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SA Pres and Vice Pres

Steve Manzari
Donald Keane

We believe that the time has come for students to take back some of the power it has lost to the administration. An example of this lost power is the recent vote on the pass/fail option. The Assembly voted to make the grade of (D) as failing. We believe that this is an unfair burden on the students and if we are elected we promise a change back to the previous state of the pass/fail process. This promise is one of our eight points that we plan to institute. Another of our eights points concerns demo. This plan calls for each dorm to decide what furniture it wants to have in the dorm, by using a portion of it's I.D.C. money to rent furniture from the school. The other part of this plan calls for each floor of every dorm to be responsible for tis own floor lounge thus, the second floor of Root would not be responsible for demo in the third floor of Root. We feel this plan would make people more aware of the wrong doers, because each person ends up paying a large share of the damage done on the floor. A third point we would like to emphasize is our committment to keep Winter Term at Hamilton. We selected this school because ot the four-one four program, and the administration has no right to try to take it away from us. The five other points are: Withdraw Hamilton investments from companies with ties to South Africa, Force an amendment to upgrade the Hamilton telephone network, get more intelligent priorities for the Physical Plant, promote an investment in new housing/or cut back on the number of incoming freshmen, support awareness of minorities and promote their interests.

We believe our eight point plan will make Hamilton College a much better place, but our plan can only come to life with your support. We are tired of a lazy assembly that is merely a puppet for the administration; the time has come to take the initiative, and with our platform we feel it is a fine first step.

Mark Mullen
Ezra Kopelowitz

The Student Assembly needs strong and committed leadership. During the past year, I have gained the necessary experience to lead the Student Assembly having worked on the Student Assembly's Funding and Constitution Committees. In addition to my experience as class of '86 representative, I have also gained valuable experience from participating in a wide range of other activities, such as varsity and club sports, work on the Student Admissions Committee, participating in the Adler Conference, and being a Student Advisor.

As class of '88 representative, Ezra has been a powerful force in organizing the freshmen class. Through his leadership, he has helped bring together the class of '88 Activities Board. He has also gained valuable experience as an executive officer of the Bicycle Co-op, and as a member of the Hamilton Crew team.

Some of our goals for next year's Asembly are:

1) To increase communication between student and faculty on such issues as Winter Term and the pass-fail option.

2) To encourage the class representatives to organize, and raise funds for their respective classes.

3) To work to give more direction to the Assembly's committees and chambers.

4) To further increase Student Assembly visibility, and participation in student life.

Our diverse experiences, enthusiasm, and ability to work well together make us excellent candidates for the offices of President and Vice-President of the Student Assembly.

Pam Goldman
Mary Gina Trevisani

Having participated in the Student Assembly we believe we are knowledgeable about the assembly and feel we are capable to lead the Assembly in our senior year. We both feel we are well acquainted with Hamilton life through participating in many extra-curricular activities. Mary Gina has been a member of both varsity and club athletics, a representative to the Student Assembly in her sophomore year, as well as a Student Advisor in Dunham. I have also competed in Hamilton Athletics, and have been a representative to the Student Assembly. Also, I have been acquainted with the workings of the faculty and adminsistration through serving on the steering committee of the Adler Conference, as well as being a member of the Trustee Committee on Honorary Degrees. We feel these qualifications will enable us to best serve the many different facets of the Hamilton community.

Greg Knoettner
Nelson Kim

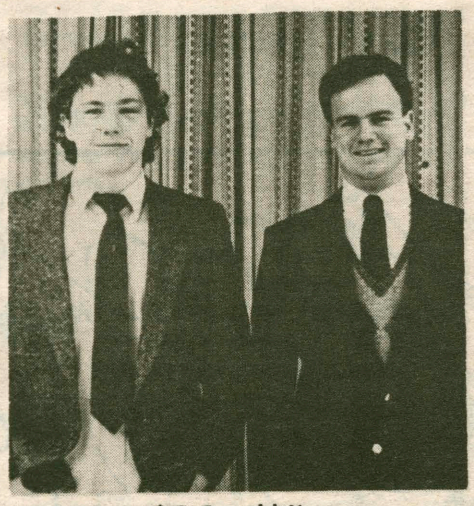
As freshmen we are undeniably new on the Hamilton scene. Some would believe that such an admission could be dangerous to our platform, but we disagree. It is true that our relative inexperience could be misconstrued as a disadvantage, but, we and hopefully you are able to see it in a different light. We believe our newness will help us see the issues that must be addressed with a refreshingly open, honest and fair attitude.

One of the issues we feel strongly about is the lack of student involvement. For example at athletic events the "College Spirit" found on other campuses seems to be lacking. Many students are eager to condemn existing social organizations on campus by writing them off as elitist or worthless instead of participating with the hopes of making them better.

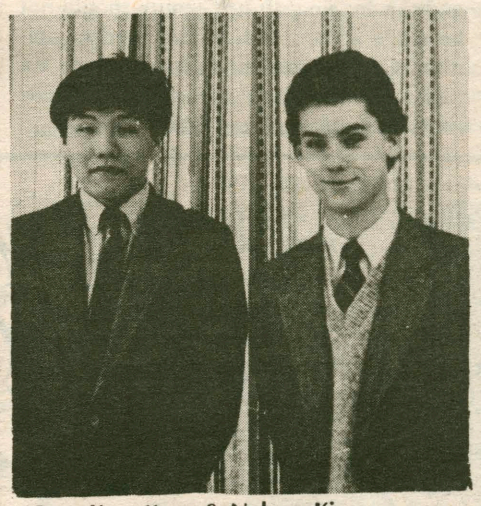
Hamilton College is too small to let this sense of disunity and lack of "school spirit" undermine its potential. We must be more accepting of our differences, and be willing to support one another and strive for a more "family" type of environment.

We believe that our involvement in the student assembly will help Hamilton achieve its potential. You will decide who will be the leaders of the assembly and so it will be their duty to satisfy you, the voters. If we are choses as President and Vice-President of the Student Assembly we will try our best to solve the issues you feel need to be addressed.

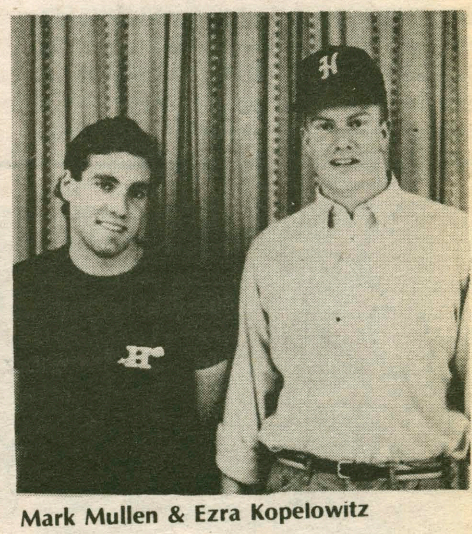
Pam Goldman & Mary Gina Trevisani



Steve Manzari & Donald Keane



Greg Knoettner & Nelson Kim



Mark Mullen & Ezra Kopelowitz

Senior Class Pres and IDC Chairs

Lee Dillenbeck

I would like to serve as your class president. I feel confident in my ability to be a leader and to organize what is necessary for a successful fund raising campaign.

Andrea Hunger

The initial responsibility of a Senior Class President is to obtain sufficient funds for the senior week festivities. In addition to this, responsibilities also include involvement in campus fundraisings and student assembly meetings. My main goal is to provide the rising senior class with a terrific senior week, one you will never forget! Despite the fact that this requires a lot of preparation and fundraising, I feel, as a class, we have the potential to do it. Presently, I am working closely with the class reps to begin our fundraising for the upcoming year. We are already organizing parties, raffles, dances, and class t-shirts to increase our budget, but this is only the beginning! I am running for the position of Senior Class President to help make your memories of "the hill" one of a kind and unforgetable!

Steve Janis

I am not a politician, nor am I politically minded. I am, though, adept at raising money and planning events which I believe to be the primary function of a good class president. I will make a total commitment to creating original and previously unheard of senior events that will leave the mark of our class on the campus permanently. If elected I promise a senior year and senior week so extraordinary that President Caravano will return from his leave of absence in fear of missing a good time.

Chris Blum
Suzanne Faurot

Currently, the college allocates the Interdormitory Council approximately $31,000 a year to supply the students with social functions for the dormitories and the entire campus. In the past, the council has not met this committment to our satisfaction. In the next year, we would like to increase the social diversity on the Hill by bringing back the I.D.C.'s tradition of offering among many events, several film fests and band parties each semester, while also encouraging the dorm representitives to sponsor varied and interesting events for the residents. We would also like to see the council take an active role in community issues, and help students get to off-campus programs by supplying ticket sales and transportation to off-campus events.

Both of us served on the I.D.C. in 1983-'84 and worked together on several campus events. Our combined experience as a student advisor, orientation chairperson, as well as our involvement with other organizations and activities has given us the experience, sense of responsibility, and committment to the Hamilton Community needed to take on the job of being effective co-chairpersons for the Interdormitory Council.

IDC and J-Board Chairs

Chris Hoopes
Alex Muccelli

Chris Hoopes and I, Alex Mucelli,are interested in running for IDC Co-Chairpersons because we feel that we have something to offer the Hamilton community. In the past three years we have made a continued effort to remain involved. During my freshman year at Hamilton, I served as IDC president of Bundy West, and then later that year assumed the responsibility of Treasurer of the Council. In the following year, I served as Co-Chairperson of the IDC with Jim Fornshell. During that time,the IDC saw a significant increase in its funding from the school and a greater role in campus events. Over the past two and one half years, Chris Hoopes has been active in many school organizations ranging from the College Choir to the Student Assembly. He currently holds the position of Treasurer of the Student Assembly. It is our past service that makes us feel we are qualified to do the job.

David Moore

Unlike the previous two years, this year's J-Board has heard numerous cases, and is re-establishing itself as a respectable body. I feel that as chairperson, I can use my experience as a member of this year's J-Board to help it become a viable and respected community organization.

Some of the problems we still face are: next year's scheduled reorganization of the board to include faculty representatives; the continual lack of student awareness of the J-Board, and the school's judiciary system; and improving communications between the J-Board, the Dean, and the community. If elected, I will institute a program to better inform the community of the judiciary system, and I will work hard to make this transition period smooth and productive.

Steve Lorenz

My participation on the J-Board this past year has allowed me to gain a good understanding of how the judicial processes work here on campus. In running for the position of chairperson of the J-Board, I would like to strengthen the control we, the students, have in assessing disciplinary action against ourselves. It is important that the ability to evaluate students' mistakes remain securely with their peers. To this end, with enthusiasm and experience on my side, I feel, I am a good candidate for chairperson of the J-Board.

Chris Testa

As a present member of the Judiciary Board, I have witnessed the need for a person with directional and organizational talents, who is able to guide the Board towards fair and independent judgements. A strong and able leader will be even more necessary next year should Dean Jervis alter the structure of the J-Board to include faculty. This idea, which is currently being reviewed, is a violation of the once-sacred right of being judged by one's peers. If elected, I would oppose such a change,and would work to retain this very important right. However, if faculty are included, I would accept them as any other member of an independent J-Board, while continuing to maintain the Chairperson's present authority over student violations.

Program Board and Academic Chamber

Ellen Kohler

In my first two years at Hamilton, I have been active in providing entertainment for the campus. I have been a drummer for the campus bands the Hi-Tops and the Touchtones. During the '84-'85 academic year, I have been in charge of hiring the entertainment for Wednesday Night Live at the Pub. My experience as both a musician and entertainment director have given me much of the knowledge needed to be successful as the Chairperson of the Program Board. Next year I look forward to providing exciting and quality entertainment for the Hamilton Community.

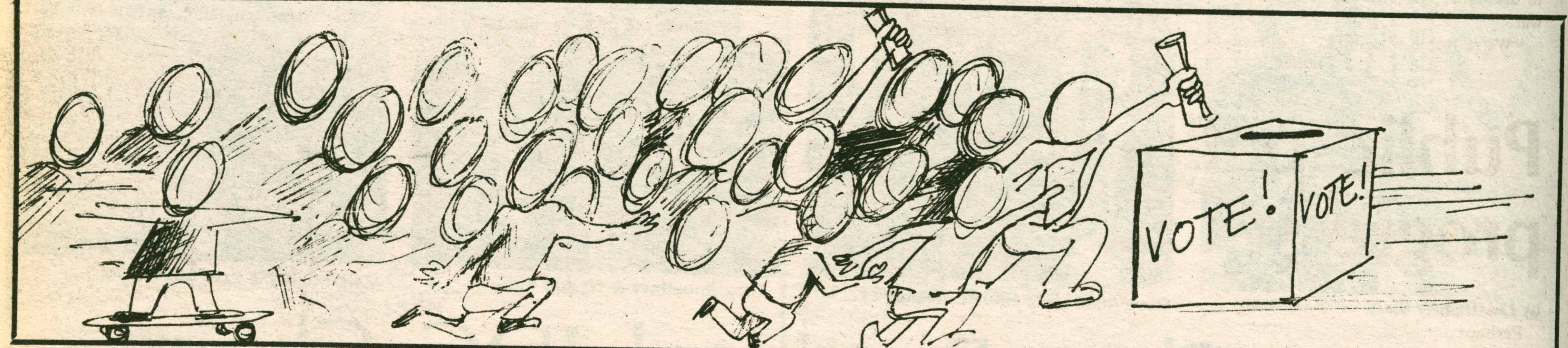
Chris Beaverson

The function of the Academic Chamber is primarily to voice student concerns regarding tenure decisions and curriculum changes. Tenured professors greatly affect the course of Hamilton's academic future and the decision of their tenure should not be made without considering student opinion. Current curriculum issues which are under consideration for change include winter-term, the addition of Afro-American studies, and core course requirements. These issues are important to the entire Hamilton community and demand an effective student input to the faculty and administration. With a constitution currently being written, the Academic Chamber should become a meaningful way by which students can express their views. I feel I have the energy and committment to chair the Academic Chamber and do a fine job.

Mary Texido

Not one person who signed my petition today realized that there was such a position as Academic Chamber! My name is Mary Texido and I feel that it is time for some action in this department of the student council. I'm very anxious to get involved in our student government, and represent the views that you, the student body, feel. The issues dealt with in the Academic Chamber concern me. The opportunities that J-term has offered me and many other students have been priceless. Ending J-term would eliminate one of the most important aspects of our liberal arts education.

Express *your* views and vote on March 5th! Thanks.



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Voting will be held in Bundy, McEwen, and Commons Dining Halls during lunch and dinner.

**Students not on meal plan can vote in fraternities or in McEwen lounge.*

Salvadoran rebels speak in K-J aud

continued from p. 1

Salvadorian. He emphasized the "lack of faith in the 'democracy' " of the present Salvadoran government felt by the Salvadoran people. According to Enriquez, there has been an "escalation in the government's war agianst the peasants and workers" during the four years of the civil war in El Salvador. The war against the civilians has occurred because the government bombs villages and population centers which are believed to be rebel strongholds. In these and similar attacks with US built UH1H (Huey) strafe helicopters, called Puff the Magic Dragon in Viet Nam because of the anti-personel character of the machine guns aboard, the Salvadoran government is responsible for 40,000 civilian casualties since 1980.

Enriquez pointed out to other similarities between the Viet Nam war and the Salvadoran civil war. Besides the presence of US military advisors in El Salvador, Honduras, Costa Rica, Panama, Belzie and Guatemala, plus the sale of US weapons and US military aid to the Salvadoran government, there has been wholesale war and oppression on students, union organizers, journalists, and missionaries by the government, the military, and the "right wing death squads". "People have to go to school with out books" say Enriquez. Otherwise they may be accused of being a communist or an organizer and be jailed, tortured, and/or killed outright.

The third part of the 2½ hour presentation was a film called "In the name of Democracy" which documented the deceptive and misleading tactics of the government during the Salvadoran elections of 1982. The film also emphasized the human rights abuses of the Salvadoran government since 1980. In order to force people to vote the government put 20,000 soldiers in San Slavador, and made it impossible for citizens to cash pay checks or buy on credit without a stamp proving that they had voted. In order to produce long lines at the poles to impress journalists and please the Reagan administration, the Salvadoran government allowed only 10 poling places for ½ million people. The government also put together a death list of candidates ineligible to run in the election -- 130 people including all of the top members of the FMLN-FDR oppostion.

The final segment of the presentation was a testamonial by Cecelia Moran. Speaking through professor Edgar Paiwonsky-Conde as interpretor, Moran told of her arrest, torture and three year incarceration by the Salvadoran government. She began her talk by noting that since 1980 6000 civilians have disappeared, 400 political prisoners have been jailed, and 1,000,000 Salvadorans have fled their country.

Moran was arrested as a student of mathematics in September 1980. She was accused of planning to set a bomb in a woman's restroom in a shopping mall, taken to police headquarters where she endured thirteen hours of questioning and torture including acid burns on her right hand, electric shocks, sexual molestation and death threats. She was told to sign a blank sheet of paper, and if she did not sign, she would be turned over to a Mr. Prattman "who was teaching them these new techniques." After her torture, she was kept in a cell for eight days without medical attention to her burned and infected hand. When she asked for medicine, the guard told her "this is not a hotel." Because she was being held as a political prisoner, she received no trial or lawyer. Instead she was taken to a women's jail in San Salvador where she was held for 32 months. During that time she had no contact with her family because that wolud endanger here family's safety. The number of political prisoners in the jail went from 4 to 100 while she was there, and the evidences of the "new techniques" of torture increased dramatically. The prisoners bore scars or electric shocks on their "nipples, ears, gums, in their vaginas; and for men on the testicles and in the anus."

The children of the prisoners were often kept in the jail because they had no where else to go. Subjected to this atmosphere and overcrowding, these children often suffered psychological and intellectual harm. In 1983, the Salvadoran government released 500 of the 800 political prisoners in order to help President Reagan secure congressional support for his aid packages to El Salvador. Moran, who was released in June 1983, left El Salvador after eight days because 2 former prisoners had been killed and two had dissappeared.

CASA EL SALVADOR
FARABUNDO MARTI

Make my (last) day

Conservative students at the University of Texas are trying to undermine a "suicide pill" anti-nuclear weapons referendum by submitting a plan they acknowledge is only slightly less absurd.

Leaders of the Texas Review Society say thay have collected 500 signatures on a petition calling for a vote on a proposal to stock handguns for use in the event of a Soviet invasion.

They drafted the petition after anti-nuclear weapons activists circulated a petition seeking a vote on a plan to stockpile suicide pills to dramatize the consequences of nuclear war.

"We're hoping these two proposals will cancel each other out," says UT junior John Colyandro, editor of the conservative journal, Texas Review. The proposal to stockpile suicide pills is at least the third of its kind to be drafted since students at Brown originated the idea last fall.

Brown students endorsed the plan by a 60 to 40 percent margin in mid-October. Later that month, however, the idea was rejected by a 58 to 42 percent margin in a student referendum at the University of Colorado.

Leaders on both sides of the debate at UT expect that the backers of the suicide pill referendum will be able to gather sufficient signatures to put the proposal on the March 5-6 ballot.

Still, the leader of the suicide pill referendum drive, graduate student Bernard Roth, says he resents the attempt by conservatives to thwart his proposal.

"They have no constructive goals," Roth told the UT student newspaper, the Daily Texan. "They just want to confuse people, misdirect them.

"They're taking a kindergarten kind of attitude and they're playing kindergarten games."

Colyandro contends the proposal to stockpile handguns makes more sense because a Soviet invasion is more likely than a nuclear attack.

Moreover, he says, the handguns would demonstrate that UT students "are not so cowardly so as to resort to suicide pills."

He acknowledges, however, that the purpose of the proposal is to undermine Roth's.

"We don't want the University of Texas' name attached to such a proposal," he says of the suicide pill referendum.

Colyandro says his group has collected about 500 signatures in 10 days. But he says he expects to fall short of the 1,000 signatures required to make the ballot.

The Texas Review is one of about 75 conservative student publications across the country established with the helpof a grant from the Insitute for Educational Affairs, a conservative foundation based in New York.

Public policy progresses

by Lea Haber

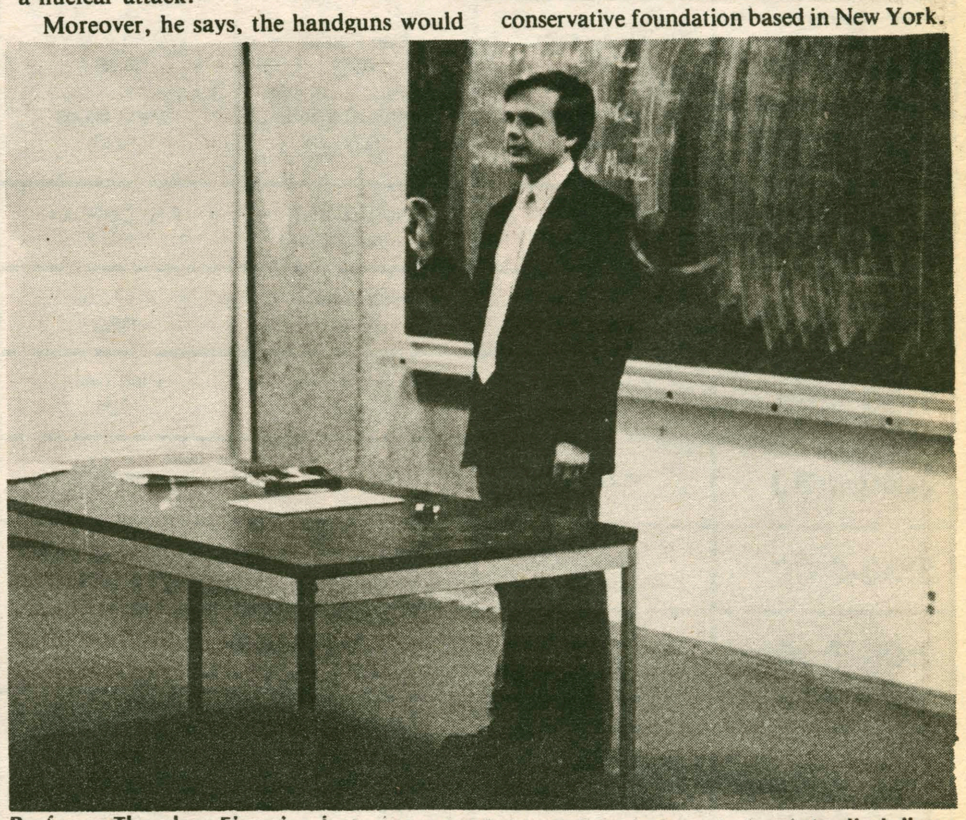
Perhaps one of the best kept secrets in the government department is the Public Policy concentration which, until this year, did not even have its own section in the Course catalogue. Despite its relative anonymity, this interdisciplinary major uniquely enables students to combine courses from government, philosophy, and economics to acquire a broad perspective on public policy matters.

From the government department, concentrators select Government 250 (the Public Policy Process) and Government 331 (Organizational Theory) for background in the structures and theories of the national policy mechanism. Scope and Methods of Political Science and Data Analysis familiarize students with methods of social science research and enable them to interpret statistics and data from which policy is formulated. The three prescribed economics courses — Introduction to Microeconomics & Macroeconomics, & the Economics of Public Policy, familiarize students with how policy decisions such as an increase in military spending, tax breaks, and budget cuts affect the economy.

Finally, philosophy electives are chosen from courses involving topics such as social ethics, justice, and equality for a broad familiarity with questions of morality vital to fair and rational policy formulation on such issues as abortion, world hunger, and ERA.

The Senior Seminar, taught jointly by all three departments, enables students to complete a project on a particular policy evaluation. The seminar teaches students to think in an interdisciplinary fashion, learning a specific skill and applying skills and knowledge in a culminating experience. Many public policy concentrators also participate in the Washington program as another way to apply what they've learned to the "real world."

One concentrator noted that a problem with the program has been lack of coherence between the diciplines. Presently, they are not linked until the senior seminar. Beginning next year, however, a new introduction to public policy course will be offered at the 200-level to anybody, according to Theodore Eismeier, director of the Public Policy program. He believes that the new course will attempt to "reach more people at an earlier stage." He also hopes the course will interst more people. In addition, Government 250 and Economics 208 will be merged into one course, and Economics 275 (Introduction to Micro Theory) will be required. The Senior Seminar will now become a senior project.



Professor Theodore Eismeier, lecturing to his Public Policy class, part of an interdisciplinary program in Government, Economics and Philosophy.

The Public Policy program also sponsors speakers and conferences. The department will sponsor a symposium on acid rain during the spring to discuss New York State's attempt to solve the problem. Participating will be a member of the NY State Assembly, a lobbyist representing the state's utilities, a representative from NYS Attorney General's office who has experience dealing with litigation in other states, and finally, a geologist from Colgate.

As Professor Eismeier notes, it is an opportunity to view "an interesting policy question from different perspectives." Also during spring, a Japanese scholar on industrial relations will speak and relate how conflict in this area is resolved in his country.

La Vanguardia breaks with BLSU

by Julie Reinshagen

La Vanguardia, formed last Spring from the Black and Latin Student's Union, is an organization dedicated to supporting Latin students and promoting Latin culture. According to Mandy Heinlein, current co-chairperson of the group, many of Hamilton's Latin students were not satisfied with the way their needs were being met through the BLSU. As a result of this general dissatisfaction, a petiton concerning the possible establishment of a formal break with the Union circulated among the Latin members of the Union. After receiving nearly unanimous support from the Hamilton Latin Community, the petition was presented to the BLSU in the Spring of 1984.

At that point controversy over this issue began. Upon the presentation of the petition, the Latin students felt themselves separated from the BLSU. The rest of the Union's members, however, felt that the separation should not take place without majority approval, which the petition had not received. Because it was the second week of May when the petition was presented, the issue was tabled until fall of 1984.

In September, the Latin students continued to hold La Vanguardia meetings generally ignoring Union meetings to which they were still formally invited. At the same time, however, a new class of first year Latin students, matriculated, many whom joined La Vanguardia while others became part of the BLSU. La Vanguardia became a formalized group with an elected board of directors and a constitution, while the BLSU debated what it wanted to do about the smaller groups secession. A problem immediately arose concerning the funding of the fledgling organization not officially budgeted by campus funding.

Eventually, the BLSU released a relatively small portion of its funds for cultural activities to the new organization. This amount, however, was not satisfactory to the members of La Vanguardia. They felt that had they stayed in the Union, they would have received a more equitable share of the money. With the cooperation of other campus groups and several academic departments, as well as the Dean of Students' and tthe Dean of the College's Treasuries, La Vanguardia sponsored the first annual Latin Awareness Week which concluded last Saturday night with El Carnaval IV, a campus-wide dance party. With the success of its very first project, this new group feels it has established a viable place for itself in the Hamilton community and desires that it be recognized a the official Latin student's organization.

Some unanswered questions, however, do remain. What will happen to the identity of the BLSU which still retains a few Latin members? Also, will La Vanguardia continue to be recognized as an effective and positive force for Latin students and their unique culture? Finally, how will the Student Assembly resolve the financial dispute? Will both organizations be recognized equally? Only time will serve to see these issues sorted out.

Lottery change: no chance

by Robin Tuttle

On February 26, an opinon poll regarding the housing lottery was distributed to the campus community by the Housing Committee. Of the 464 responses, an overwhelming majority came out against making the changes suggested in the poll.

The survey asked whether people were satisfied with the current housing lottery, if people were in favor of placing individuals in off-campus housing at the bottom of their class lottery, or if people were in favor of placing individuals who have lived fewer semesters in official campus housing at the bottom of their class lottery. 340 of the 464 responses were satisfied with the current housing lottery. The responses to the survey were varried; ranging from suggestions for dealing with the current housing problems to obscene condemnations of the Dean of Housing,, the Housing Committee and the poll itself.

Carla Miraldi, a member of the Housing Committee, said the idea for reviewing the housing lottery sprung from pressures from the Advisory Committee on Student Affairs (a faculty, adminstration, student group), as well as factions on campus that felt the current housing lottery was inequitable. Miraldi stated, "We (the Housing Committee) did our duty; we took the poll." She stressed in an interview that the survey was an opinion poll to find out how the campus felt about the current housing lottery and suggestions to change it. She said, "People felt we were penalizing fraternities specifically; doing the administration's dirty work...If people had taken the time to read the poll, they would see that there is no controversy."

The results of the poll showed that those people who answered it (116 people in off-campus housing, 348 who reside on campus), are for the most part, against making the suggested changes.

Donna Savage, the Dean of Housing, made it clear in an interview with *The Spectator* that she believed an inequity in housing options indeed exists. The question is, she stated, "Is it a big enough problem for the school to do something?" Answering this question was the motivation of the opinion poll, it was not "motivated by an anti-fraternity feeling," stated the Dean. Savage believes that the poll was a forum for "people to express themselves about the lottery in general, not just the seniority issue." She suggested that an all-campus forum to discuss the issue might be appropriate, but that no changes in the lottery will be made this year.

WHCL BROADCAST SCHEDULE

Key to schedule:
RRS .... Radio Room Service
JZ .... Jazz
CLASS .... Classical
NM .... New Music
REG .... Reggae
PA .... Public Affairs

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6:00-8:00	Monique Lui RRS	Andrea Blunck RRS	Carolyn Sirkin RRS	Ned Corr RRS	Bruce Cantley RRS	Charlie Hartness JZ	Wendy McDowell CLASS
7:00-9:00	Jason Taylor RRS	Cas Patrick RRS	Wayne Greene RRS	Mike Schwartz RRS	Mark Pisani RRS		
8:00-10:00	John Doran RRS	Kathie Gottlieb RRS	Sierra Biggs RRS	Cathleen Moore RRS	Doug Last RRS	Jim Keepnews JZ	Cas Patrick CLASS
10:00-12:00	Jody Glancy NM	Mary Dougherty NM	Rob Callahan NM	John Doran NM	Larry Towner NM	Hogan/Patrick JZ	Speke Wilson CLASS
12:00-1:00	Aeon Cummings REG	Scott Amoye REG	Paul Lee REG	Mark Pisani REG	Scott Amoye REG	Benneyan/Rhind JZ	ALex Last CLASS
1:00-3:00	Rob Rothschild NM	Rob Callahan NM	Rich Dean NM	Kristen Sanders NM	Meg Burch NM	Last/McMinn 20's	
3:00-3:30	DRAMA	DRAMA	DRAMA	DRAMA	DRAMA	DRAMA	DRAMA
3:30-6:00	Alex Last CLASS	Bob & Dave CLASS	Bob & Dave CLASS	Bob McMinn CLASS	Perell/Wieting INDIES	B-WAY (5-6) MOTOWN	Wendy Lower CLASS
6:00-7:00	PA	PA	PA	PA	PA	PA	PA
7:00-9:00	Cam McWhirter NM	Peggy Field NM	Carl Wieting NM	Chris Coffey NM	Chuck Miller NTOWL	Maldonado/Gonzalez SALSA	Perell/Coffey NM
9:00-11:30	Bones Miller A-ROCK	Ted Parrish BLUES	Jim Kreitler DEAD	Dean/Swain OLDIES	Hayden/Richardson FUNK (10 to 2)	Reggie Sanders FUNK (til Midnight)	Schwartz/Slattery FUNHOUSE
11:30-12:00	DRAMA	DRAMA	DRAMA	DRAMA			DRAMA
12:00-2:00	Dentzer/Petrie JZ	Paul McGowan JZ	Matt Chamberlin JZ	Greg Thomas JZ		Mark Pisani REG	Wayne Greene JZ
2:00-4:00	FULL NEWSCASTS DAILY AT: 8am 12pm 3pm 7pm 12am				Biggs/Creane PHONES	Ned Corr NM	
4:00-6:00	REQUEST LINE 859-7200				McKuin/Goldstone NM	Cantley/Hass NM	

Morgan to discuss worldwide feminism

by Teresa Noelle Roberts

Did you know that two-third of the world's illiterates are women?

Did you know that seventy million women alive today have suffered some form of genital mutilation—and not all of them are living in so called primitive societies?

Did you know that a woman is raped every three seconds in America?

Did you know that somewhere between 30 and 50 percent of maternal deaths in Latin America are caused by botched illegal abortions?

How much do you know about the situation of women in other countries, or how this relates to the situation of women in America? Perhaps little, unless you've made a special effort to learn, because until very recently it was not a topic that got a great deal of attention. But this is no longer the case. On Friday, March 15 at 8 PM, a leading American in the international feminist movement, Robin Morgan, will speak in the chapel as the opening speaker for Women's Energy Weekend.

Morgan, a writer and political activist, is the editor of the recently published *Sisterhood is Global: the International Women's Movement Anthology* (1984), a collection of essays by women from 70 different countries. "Sisterhood is Global" is the prescribed title for her address, but she will focus not on the book, but on the philosophy behind it: despite differences in race, religion, language and nationality, women share many common experiences, face many common obstacles and —whether they are aware of it or not—have may common political goals. The international women's movement seeks to find these common grounds and encourages women to look beyond their differences in order to work together for a better world, according to Morgan. She will elaborate on this theme and will perhaps give some practical suggestions on how women from different countries and cultures can find "a common language."

This topic is one which Morgan understands well, as she has been an active feminist both domestically and internationally for twenty years. *Sisterhood is Global* has occupied more than thirteen of those years; in the course of producing the book, she has met with and worked with feminists from around the world, including exiles from the Soviet Union, women from both Israel and Palestine and female rebels from El Salvador . Out of these meetings and out of their common concern for the condition of women, Morgan and twenty-four other women have founded the Sisterhood is Global Institute, which officially came into being in November of last year.

The Institute, like the book, promotes the unity of women around the world and supports the needs of women in different countries. While the Institute will work on so-called "women's issues", such as economic discrimination, reproductive freedom and rape, it will not limit itself to narrowly defined "women's issues".

The members of the Institute believe that every important topic, from world hunger to economic development, from disarmament to daycare, relates to women because it inevitably effects them. Often women suffer disproportionately in an emergency because of laws and/or traditions which favor men. One of the Institute's immediate plans is to start independent women's commissions to investigate the specific needs of women in crisis, such as Palestinian women migrant women, women and children in drought and famine areas and minority women in America.

Other plans include an investigation of sex "tourism"; translations of feminist writings from many countries; an investigation and *expose* of the adverse affects of religious fundamentalism on women; a 'census strike' to force governments to acknowledge women's household labor; and a plan to keep the 1985 UN Women's Conference focused on women, not on the ideological difference between governments. The Institute has also set up the Urgent Action Network Alert System, which supports women imprisoned, tortured, censored, exiled or otherwise persecuted for their defense of women's human rights. These tasks and the Institute's future work will be supported by revenue from the *Sisterhood is Global* anthology, as well as by grants from individuals and foundations.

Morgan is a poet and playwright as well as a philosopher. She edited *Sisterhood is Powerful* (1970), which became a bible for the movement; she is the author of *Going Too Far* (1978) and *The Anatomy of Freedom* (1982), four books of poetry and numerous articles, many of which have been translated into ten languages. A graduate of Columbia University, she is now a contributing editor to *Ms* magazine. Morgan has received several awards for literary excellence, as well as the Wonder Woman Award for International Peace and Understanding. She is a co-founder of the New York Women's Center and the New York Women's Law Center and is active in a number of feminist groups.

Feminist politics, Morgan believes, will alter the face of international politics; women working together can change the course of history.

Robin Morgan, "a leading American in the international feminist movement" will deliver a lecture entitled 'Sisterhood is Global' to close Women's Energy Weekend next Sunday evening.

20 Mac Attack

by Nick Lansing

The Computer Center, nestled in the basement of the Burke Library, is about to undergo a face-lift. Hamilton College plans to buy twenty McIntosh computers that will be more versatile than the present system in meeting the demands of an expanding computer science program.

Frank Price, Coordinator of academic computing says "the McIntosh provides the best environment for teaching Pascal", a computer language used in upper level courses. According to Price, the McIntosh has other advantages over the computers presently used at Hamilton, namely its programs for graphics and word processing.

The purchase of the McIntoshs accompanies a trend to establish computer science as part of a liberal arts education. Stuart Hirshfield, associate Professor of mathematics, says Hamilton, along with other small liberal arts schools, "is setting the future of computing [by teaching] the fundamental principles in an ever changing field." The national trend is towards the mathematics and theoretical aspects of computing rather than the technological and industrial uses. The intent is to tie computers into other disciplines, like chemistry and sociology, without being overly concerned about matching the latest technology. In this way students can broaden their experience in other fields and at the same time acquire a fundamental knowledge of computers.

With these ideas in mind, Hamilton last year created a computer science minor open to students not majoring in math. This year, Hirshfield is working toward structuring a computer science major. One of the steps toward realizing this goal is the purchase of the new McIntosh computers to expand the computer center. Hirshfield, the only computer scientist at Hamilton, says he only needs one other faculty member to teach courses to bring off the major. He foresees this happening in the near future.

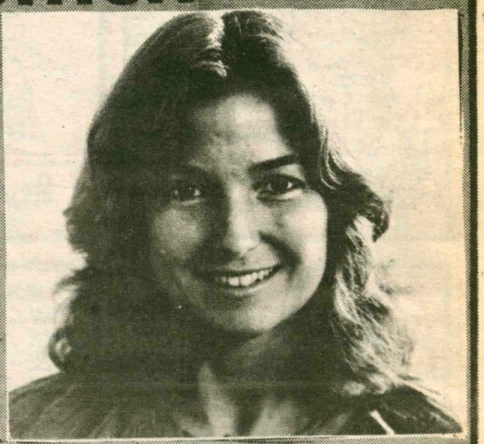
Among students minoring in computer science, there is a general approval of the progress Hamilton is making. Yet some express doubt about the college's decision to buy McIntoshs, and the program's abiltiy to match the growing knowledge high school students have when they enter college.

Eric Cooperstein '85 government major and computer science minor, praises Professor Hirshfield's acheivements in assembling a more adequate computers program at Hamilton. He says, "The machines will use a PASCAL synthesizer which combine the versatility of the PASCAL language with the conveniences and aids of a synthesizer, such as is currently used for the Inro. courses. The upper level computer course will continue to be taught on the Teraks using UCSA PASCAL."

John Lorde, '86 economics major and computer science minor, thinks the new McIntoshs are the first step to computorizing the whole campus. There are larger universities which have McIntosh terminals in dormitories so students can patch-into class assignments, wire-in papers and even send messages across campus. Forde says the present system is "really old and doesn't have much scope in terms of fulfilling a campus-wide computer system." He adds that McIntoshs have the advantage of being easy to work with, so students who have never touched a computor will feel less intimidated.

Advertising's view of women

by Teresa Noelle Roberts



The world depicted in television commercials and other forms of adverising is not the real world, but advertising and the real world affect eachother in many ways. Not only does advertising tell you what products to buy, it can tell you how to see things and people.

Dr. Jean Kilbourne, who will be speaking in KJ Aud. on Sunday, March 17 at 4 PM, argues that advertising uses and promotes stereotypes of women and uses those stereotypes to sell consumer goods. Her thesis is that the woman herself is often treated as another "product" and sold along with the real product; she is a sexual "reward" to men and an "example" to other women. Kilbourne's lecture and slide show, entitled "The Naked Truth: Advertising's Image of Women" will be the closing event of Women's Energy Weekend '85.

Dr. Kilbourne, a professor of English, Women's Studies and film and a media consultant, has been researching advertising's use of women since the late 1960's, when she first became involved in the feminist movement. She created the original version of her presentation on sex-stereotyping in ads in 1970 and has been constantly updating it ever since.

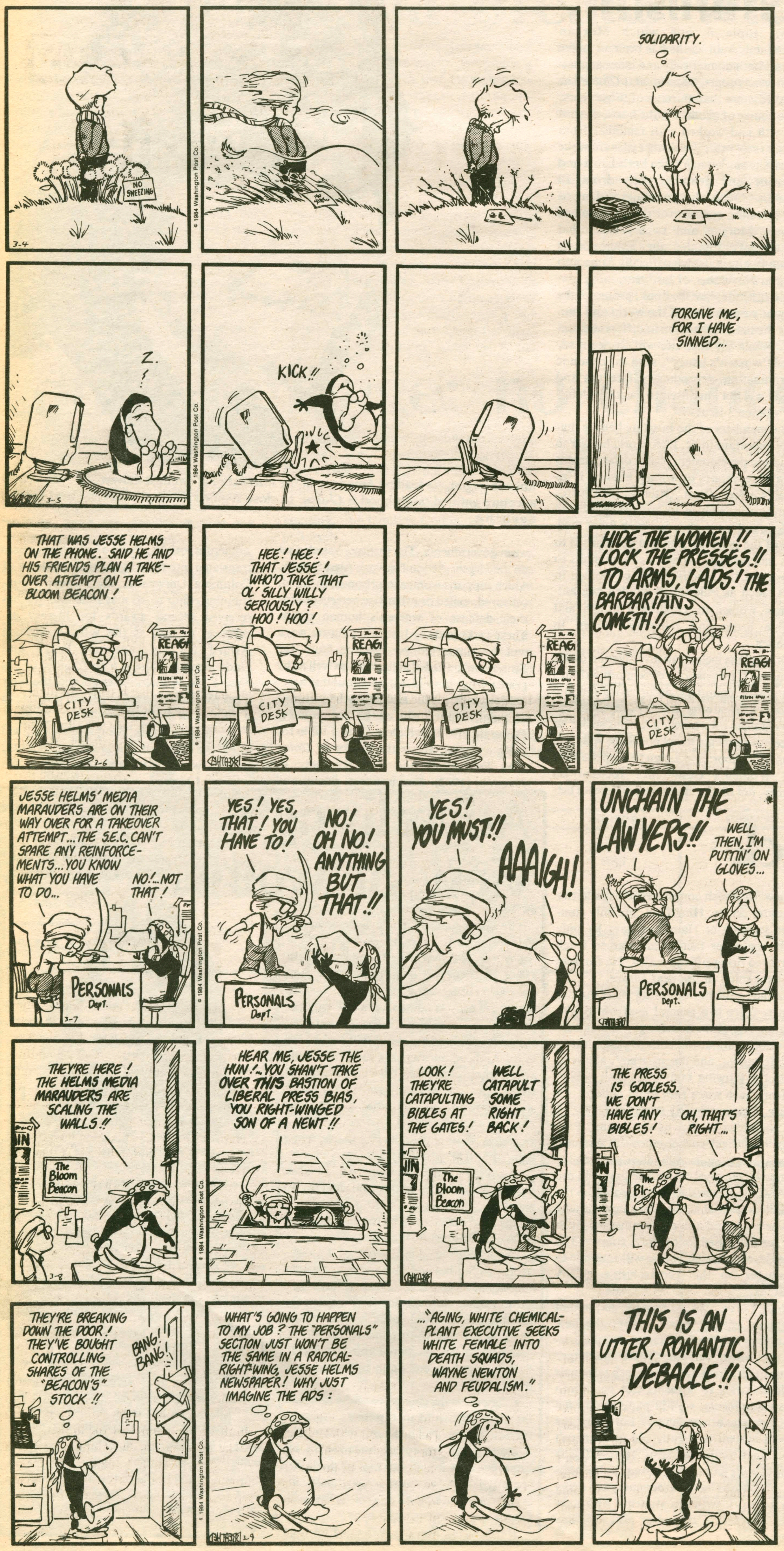
Kilbourne is the co-creator of the film *Killing Us Softly* which incorporates an earlier version of her presentation. In 1978, Dr. Kilbourne received a grant from the Educational Foundation of America to study sex-stereotyping in television commercials. She is currently working on a book on the same subject.

Her evidence suggests that while sex roles are changing in America and advertising reflects this to a certain extent, images of men and women in commercials still promote sexist stereotypes to a large extent.

Kilbourne has taught Women's Studies at Boston's Emerson College and had designed and taught in a reentry program for mature women returning to school. She is also a member of a number of organizations, including the National Organization for Women, Women against Violence Against Women and the Women's Institute for Freedom of the Press and Media Arts. She is involved in research on alcoholism among women, minorities and young people and has created a slide presentation and a film on how advertising promotes alcohol abuse.

A freelance writer and editor for many years, Dr. Kilbourne holds a B.A. from Wellesley College and a Doctorate from Boston University. She has lectured for colleges and women's groups across the country and is considered an authority on advertising and women.

Bloom County



Personals

Inker!
Happy Happy Birthday
much love, KB

Happy B.D. D.
C.K.
p.s watch out for 150 rum

CS
Does brown sugar really taste so good?
TPO, Bold, Fonz

Raisin Toast Lady
Thanks for listening this week if you ever need me just call, you know the number.
Love, me
p.s. It'll be fun!!

Bork
Happy Birthday!
K. Bork

Mr. Wiggles
You are a very tense Martian.
a very deep down and conservative Earthling

RB
The world won't save you—you must save yourself!!

Gerbil
Thanks for being there when I needed you. It's good to be happy again and hopefully soon you will be too!
Love always,
Pelican

Shifty,
Whaddyasay? A menage a trois? Or do you prefer the brake handle?
Ed and the Butt

Katy B.
Ha ha I fooled you. I am not quite as immature as you think.
California awaits,
A

To the G.Q. criticizer,
I think you would look great in the color maroon, horizontal striped shirts, and a leather bomber jacket. But not designer jeans.
The Reformed Shoplifter

moo
Hope your starter motor works soon. Is forgiveness in the air? Smell of brownies is!
Date

Tom O'Graphy,
We still like you even though you're not taking Pet. Happy Birthday.
Lew's Crew

North 101
We're great on the phone and even better in person.
Thank you
The Breathers

Peggy,
I can't believe you left so early when there was so much work to do.
L,
M.P.

Hey Bathroom Flooder, Why does it take you 2 hours to get ready in the morning?
Your European Roomate

E,
Is it *practicable*to go to McDonald's and leave hungry friends behind?
m

Ding Dong,
You should write religious songs for a living!
The girl upstairs

A.M.K. & T.H.
I love you guys! But you are both pig headed.
Melissa

Rich,
Sorry about the no show for your winter party.
Monique

Concert displays student diversity

by K.A. Hershey

Students perform a selection from the annual Spring Dance Concert.

The Spring Dance Concert opened Wednesday night in Minor Theatre, where six works—four by student choreographers—were presented. Each piece is an experiment in music, lighting, and movement, and the diverse works are a showcase for the fourteen dancers who will perform this weekend.

Opening the program is a work that may be familiar to some people—"PUSHMEPULLYOU" shows the contrast between good and evil. The innocent and good characters, played by Heather Manspeizer '86, Emily Sirkin '86, and Ina Stephens '85, are constantly in conflict with the villainous and evil characters, danced by Debra Borne '87, Kathleen Lynch '88, and Susan Prockop '85. Their dislike for each other reaches a climax when Stephens and Borne engage in a physical battle, which is comically accompanied by the rhythmic clapping and enthusiastic facial expressions of their supporters. Orff's music works well with the dancing; the delicate sound and motions of the good characters, along with the broader and more sweeping gestures of the evil dancers, are simple yet perfectly clear and effective movements. Considerably more polished since its original presentation, "PUSHMEPULLYOU" is a colorful beginning for the concert.

"Close," the second work on the program, was choreographed by Trish Bailey '87 and incorporates music by the Art of Noise. Themes of inner conflict, confusion, and the struggle to remain an individual arise here. Borne is the central character, who seems to be obsessed with the idea of remaining herself despite the dancers of a different society around her. These other dancers are systematic and expressionless; Hugh Richardson '88 and John Andrew Forde '86, new dancers in the department, were perfect selections by Bailey. Dancing with these two men are Gretchen Gemeinhardt '85 and Prockop, who combine with the others to form an unfeeling blockade that Borne must conquer. This role is a good vehicle for Borne; she gives a fine performance as the torn dancer immediately after her evil role in "PUSHMEPULLYOU"

As the curtain rises for "Ionization," we hear sirens and see flashing lights throughout the auditorium. Mary Gescheider '87 runs on and then in the opposite direction as if she is being chased. As she collapses to the floor in fear, Heidi Alpert '87 and Stephens enter as the opposing forces. Dressed in black and grey and wearing silver pointe shoes, they dance as the subconscious, performing harsh and hard steps and pounding their toes on the ground in their aggressive movements. The compact and tight bodies of Alpert and Stephens continue to plague Gescheider, whose character's flowing costume and innocent beauty create quite a contrast to her dark followers. Choreographer Heather Manspeizer has given Gescheider the softest of elongated movements to overcome her sharp competitors, and the music by Varese is disturbng, but effective, as we watch the fearful dancer escape. The lighting by David Maslow '85 is dynamic and works well—the only drawback is that Maslow designed "Close," the work preceeding this one, and his style is easily visible, making the two pieces occasionally similar and taking a special individuality from the works at certain moments.

The second half of the program opens with a work choreographed by Susan Prockop entitled "In Flight." Prockop's work is probably one of the finest examples of student choreography at Hamilton, as her studies with Mary Paula Hunter and Leslie Norton have combined with her eye for technical line to produce a work that is truly "in flight." Originally created for two dancers, Kathleen Lynch and Martha Perkins '86, "In Flight" has now added Mary Gescheider, Heather Manspeizer (Prockop will dance this role during the Thursday and Saturday night performances), and Emily Sirkin since its original presentation in the December workshop in List Studio.

Prockop has also added a platform to the stage where dancers may enter and exit and simply dance, and this construction gives the

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Paintings show Expressionist roots

Hors d'oerves and stimulating conversation at reception.

by Lucy Paquette

"I like to paint pictures that give you a lot to look at, pictures you can enter, walk around in, contemplate..." John Hultberg seems not only to live for his art, but to live for describing it. The artist was present at the March 2 opening of his show *John Hultberg: Painter of the In-Between* at the Fred L. Emerson Gallery. His physical presence provided a unique opportunity to gain insight into the spiritual presence that is so evident in his work.

Each of Hultberg's paintings in the exhibition is accompanied by a brief commentary in which the artist offers his feelings about the work, explains its background, or explores its meaning. Some of these commentaries are critical—even hypercritical—such as that for "Blue Black Ice" (1968): "I don't like the upper lefthand corner of this picture, that big square is so awkward. If I had some white paint, I'd work on that. If I could put some white paint over that area, I would feel so good."

Some are cryptic, like that for the explosively-colored "Raw Sewage" (1979): "I see this as a cheerful end of the world..." And some are poignant, like that for "Apocalypsia" (1971-72): "This was painted under very trying conditions. Both my wife Lynne (also a painter) and I were having serious troubles...Apocalypsia, the end of the world, I thought, my world as I knew it..."

These commentary blurbs are an eerie assertion of Hultberg's aggressively individualistic personality. Even after he left on Saturday, and the gallery was deserted, it echoed with John Hultberg's deep-voiced, wandering speech. "I wanted my art to be tragic—in a nice kind of way, without disgusting anyone...Anybody can paint ugliness...

"I like to read books like *War and Peace*—epics—but then you can get too pretentious, too serious. You must never forget to have a sense of humor, put in some jokes...like Dickens of Shakespeare," he explains.

A group of students, mostly art majors, clustered around a lunch table with Hultberg before he spoke formally at the opening. Apprentices gathered at the foot of the master with a certain awe, putting questions to him which he answered slowly, from some timeless plane of existence.

Listening to him speak, one understands more of his art without at all understanding the man. Here is an artist versed in every phase of art history, who nevertheless claims, "I hate to read books on art—I get confused." Perhaps "confused" is the wrong word; perhaps "beyond" would do better, for Hultberg searches in his art as in his speech. One can see the grammatical ellipses in his pictures as he looks about for images that will serve his ideas—or for ideas that will serve his images.

Hultberg's roots lie with the Abstract Expressionists: "The idea was not to paint *that* but to paint what was in your head, let it all go, shoot it out as fast as it would come, fling and let it drip down, get in the spirit." Hultberg explains dreamily, "They were too careless...I tried to be more responsible." Yet he could not be illusionistic. "I tried to do it—to look at something and copy it," he says, "but I didn't have the patience...They tried to teach me." Morris Kantor, Hultberg's beloved teacher, told him, "Stay in the middle, that is your strength. Don't become one or the other...In the middle you are in a path that is fertile." Thus, John Hultberg: the painter of the in-between.

The paintings in the exhibition differ a great deal in subject matter and theme, although they characteristically contain anthropomorphic figures. "Edge of the River" (1955) and "River Sketch" (1969) are land-

continued on page 11

Film: *Spinal Tap* plays the now music

***This Is Spinal Tap*. Directed by Rob Reiner. Starring Christopher Guest, Michael McKean, Harry Scheares and Rob Reiner.**

Here's a posers kids: just who are these *idiots* playing heavy metal nowadays? Or, perhaps more pertinent, who do they think they are? And, for the love of God, why do they get such notice?! The music industry must bear the brunt of most of the blame for this brutal yet subtle caricature of rock music. MTV, an organization essentially formed because new wave suddenly went pop, and consequently went video, has been showing these long-hairs (with unbelievable receding hair lines!) with as much frequency as Duran Duran or Wham! It seems that the easiest way to break into the business nowadays is to have naturally frizzy hair below your shoulders (men *and* women: witness the success of that dear waif who goes by the utterly charming name of Bitch), ridiculous make-up, and a lead guitarist who can best mimic Eddie Van Halen's peck-at-the-fret-board ingenuity. But, of course, there wouldn't be such a deviant phenomenon unless there was a market for it, and who could imagine that there were so many adolescents with painted jeans jackets and nitrous oxide-induced brain damage that they could sell out Brendan Byrne Arena and other large venuses across this great land of ours for a double-bill of Scorpions and Waysted (sic)? Fortunately, we have people like Rob Reiner and crew, whose ersatz "rockumentary" *This is Spinal Tap* puts these purveyors of mindlessness in their place: on the rock stage as objects of ridicule.

Marty DiBergi (Reiner), a TV commercial director, impressed with the long-standing metal band Spinal Tap (Christopher Guest, Michael McKean, Harry Shearer, et. al., among them non other than Ed Begley Jr.) decides to make a historical documentary of theri American tour to promote their latest, *Smell the Glove*. The boys in the band are not very quick-witted. They are not aware of their waning popularity, as their shows get cancelled and no one comes to get their latest autograph. DiBergi asks the boy's manager, Ian Faith, if Spinal Tap is becoming less popular. Faith replies, "No, our audience is becoming more selective." Meanwhile, Tap perfoms their hist like "Big Bottom" and "Sex Farm," the latter at an Air Force Base. Behind the scenes, DiBergi nods with understanding to whatever the fellows can come up with like "There's such a fine line between stupid and clever."

The tongue-in-cheek approach to this parody is evident in much of the film, from such stock rock-documentary scenes, like the band arriving in the airports or lurid closeups of the lead singer, to the hand-held cameras capturing Spinal Tap off-stage, even less intelligent than in real life. Reiner is superb as teh simple-minded film maker who hasn't any idea about what he is actually filming. The band's pattern was mostly improvised, which makes the humor in the film particularly noteworthy. The finest performance (as it is generally improvisational, I mean the most consistent) is Michael McKean's, who has come from a regrettable past as the first half of the ubiquitous Lenny and Squiggy on TV's famed "Laverne and Shirley" and proves himself to be a more diverse comic than that previous role would have suggested. For this reviewer, though, the tongue-in-cheek can lose some of its charm after a while, simply because there is so much of it. But I am certain repeated viewings will bear out more of the gems. There are plenty.

The wryest part of the entire movie is the music itself. The non-literate lyrics aside, the actors really could pass for a heavy metal band, in the present definition of the term. Bad drumming, bad soloing (somthimes only one note, which I can't identify, but is alway spresent in every metal solo I can think of? and at one point, the three stringed instrument players sport nothing but bass guitars to achieve the pointlessly "heavy" sound the bands now strive for. What I truly appreciate is their realization that heavy metal is simply *not heavy* anymore, by comparison to the early '70's "pioneers" of the form.

A great scene has Guest doing a marathon guitar solo and then taking an acutal violin and stroking it across the strings of his guitar, in winking tribute to Jimmy Page's glory days of violin bows sending audiences, as I once read, "into the 21st century." They know that Black Sabbath (even today, has beens taht they are) could blow Quiet Riot and Twisted Sister out of the water, for sheer heavy metallics. And, while others do not mourn the passing of the truly crushing heavy metal for their dramatically weaker progeny, I still prefer those days of bread and circuses to peanut butter and jelly. So,one would imagine, do the makers of *This is Spinal Tap*.

Jim Keepnews

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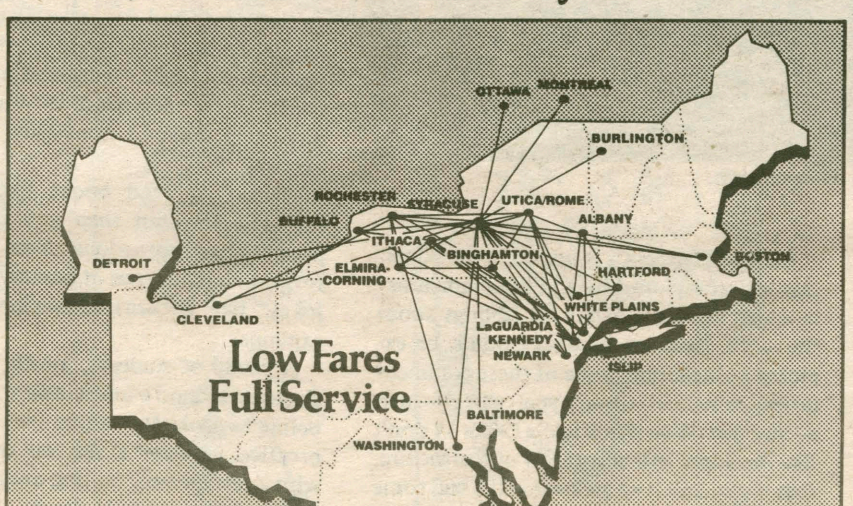

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Chamber music group: The Muir String Quartet.

Award-winning quartet will play

On Saturday at 8:00 p.m. in the Hamilton College Chapel, the Music at Hamilton Artists Series will continue with a performance by the Muir String Quartet. One of the most brilliant quartets on the chamber music scene, the Muir Quartet has won several awards including the 1981 Naumburg Chamber Music Award and First Prize in the 1980 Evian String Quartet competition. The Quartet will soon be making its fifth tour of Europe, performing in France and Switzerland, as well as a debut tour of Australia.

The members of the Quartet are violinist Joseph Genualdi, violinist Bayla Keyes, violist Steven Ansell, and cellist Michael Reynolds. They met at the Curtis Institute of Music in Philadelphia, where they studied chamber music with Felix Galimar, Mischa Scheider of the Budapest Quartet, and Arnold Steinhardt and Michael Tree of the Guarreri Quartet. After leading separate professional careers, the members of the Muir converged at Yale University, where they were awarded the Edward R. Wardell Fellowship. The Quartet is currently in residence at Boston University.

The evening's program will include Haydn's Quartet in E-flat Major, Opus 20, No. 1, Beethoven's Quartet in C minor, Opus 18, No. 4, and Debussy's Quartet in G minor, Opus 10.

At 6:45 p.m., there will be a concert preview in the Homestead. Robert Hopkins, an assistant professor of music at Hamilton, will discuss the works on the program. The session will end at 7:30.

Tickets are $4 for students and $8 for the general public and are available through the Hamilton Music Department, located in the College's Homestead building. For further information, call 859-7331.

Brun directs theater project

by Lorne Harris

One good prostitute—that is what the gods find when they come to Earth seeking one truly good human being. This, very simply, is the starting point for Bertolt Brecht's "The Good Soul of Setzuan," which will be produced this April as the theater department's spring project. The production is being directed by theater instructor Fritz Brun and follows in the footsteps of "Kitchen", which Brun directed earlier in the academic year.

Students get acquainted in rehearsals for "Good Soul."

How is it possible for a person to remain good in a greedy and cruel world? To find the answer, the play follows the adventures of a prostitute who is granted a sum of money by the gods—after being the only good soul in town willing enough to offer them shelter—with which she starts a small enterprise. Faced with a deceitful lover and the risk of losing her small fortune, Shen Teh, now an *ex*-prostitute, assumes the persona of a certain Shui Ta, a male cousin who, through his ruthlessness, saves the fortunes of Shen Teh and her unborn child.

The role of Shen Teh/Shui Ta, which is being played by Patti Finn '85, calls for versatility, according to Professor Brun. The need for this versatility stems from the difficulty of portraying strength and ruthlessness through the male character of Shui Ta, and the self-effacing goodness that is identified with the female character, Shen Teh. This contrast between the two personae can be interpreted as having feminist undertones, which will open new avenues of exploration for Finn.

Other principal roles include that of Mrs. Shin, portrayed by Jennifer Pease '85, who is Shen Teh's closest friend and confidant. Leading male roles in the production include that of the water-seller, Wang, portrayed by actor John Blau '86, who informally narrates the parable. Yang Sun, the deceitful suitor to Shen Teh, is played by David Maslow '85, and Shu Fu, the 'classic capitalist pig' of the story is portrayed by David Warner '87. The production's other major roles include those of the gods, as portrayed by Stephen Jones '88, Deborah Stapleton '87, and Devin Dascher '88.

With a complete cast of eighteen men and women, the project is an ambitious one—one which is a positive step toward the completion of Brun's desire to see more students involved in theater at Hamilton. It is a waste of enthusiasm, says Brun, when there are over sixty people taking acting classes on campus, and only four or five students can participate in any given production.

The cast will be working with a translation of the play, which was achieved through the work of Brun and a colleague. This adaptation of the play, according to Brun, tries to be a "less flippant and more earthy" one. He believes that it will delve deeper into the true meanings of the play, organizing the plot line and presenting it as something more than just a funny story to be played only for laughs. That is not to say that the audience will not enjoy this version of "The Good Soul of Setzuan," but rather that it will leave the theater with a little bit more than just a laugh.

Little has been decided about the technical aspects of the show yet, since the production is only entering its third week of rehearsals. The show's stage manager is Valerie Schmitt '88, who is being assisted by Melanie Hayden '86. Set design will be handled by David Maslow.

"The Good Soul of Setzuan," a play originally conceived in the Brecht vein of Marxist theater, is offering challenges to both the cast and crew and somewhat more than shallow entertainment to all who will attend the performances next month.

Hultberg at Emerson

continued from p. 9

scapes in soft, diffused color—pleasing to look at. "Bucolic Window" (1972) is also a landscape, but one which is seen through a window's angular black frame. "Man alone makes straight lines, nature doesn't make straight lines," offers Hultberg as a description. His colors are sometimes sumptuous and jewel-like, as in "Entering the Forest" (1983) with its intense blue-greens and carefully juxtaposed orange accents. There are many disturbing pictures, like "From the Plane-Wreck" (1975), in which the dull-colored souls of the dead rise from the black- and flesh-colored wreck of a plane.

The largest picture in the exhibition is entitled "Twilight: Down the Drain" (1975). Executed mainly in cool blues, greens and violets with red, orange and yellow accents, it hauls the observer into its vast dimensions and deep perspective. It is peopled with Hultberg's strange, shadowy figures—pathetic and vulnerable, with imploring eyes. The sky overhead is not violent, but disordered.

Hultberg's life has been sometimes like that: disordered. Yet for its every turn, he has invented an image. He has described himself as a "misfit intellectual." He wrote, "I have never felt that it was valuable to belong to any movement...I have been able to think of myself simply as an individual producing phenomena which may someday have their own value..." The apparent pessimism in his paintings belies his unique and original sense of exploration and hope. Hultberg is an adventurer, always searching. "I haven't got any answers," he said on Saturday, "but a lot of questions."

John Hultberg: Painter of the In-Between will continue through April 28 at the Emerson Gallery, which is open daily. The exhibition was organized under the auspices of the Emerson Gallery, which is directed by Associate Professor of Art William Salzillo.

45RPM: 'Groovin' is hot

by Chuck Miller

War — "Groovin'"

David Lee Roth — "California Girls"

Once upon an all-nighter, somebody asked me (really they did) what I thought was a good remake of a song and what was a bad remake of one. I think the best way to differentiate between the two would have to be in how much of a fusion the artists can create can create—putting their talent and signature into an old song to make it sound fresh and new. Now, during this freezing winter weather, two summer-like songs made themselves kown to me. The Latin-American pop band of the '70s, War, redid the old Rascals' tune "Groovin'." The lead singer from Van Halen, David Lee Roth, redid the old Beach Boys classic "California Girls."

First, let's look at War. There has not been a song in the past twelve months that has made me, upon my first time hearing it, leap out of my chair and say, "That's an awesome tune!"—after only fifteen seconds. The band famous for warm weather hits like "Low Rider," "Summer," and "Why Can't We Be Friends," takes this song and gives it the special War treatment—pop-salsa, a mellow harmonica, even the inclusion of the harmony part of their first hit "All Day Music" into the middle of the song. Where the Rascals' version seemed cramped at times (people couldn't deal with songs longer than three minutes), War lets their version simmer over six minutes of their 12-inch single—and although I've said this before, I'll say it again—every time I hear War's version of "Groovin'," I swear the temperature outside goes up about two degrees.

Now, David Lee Roth. Roth's problem here is that he tried to copy the Beach Boys too closely. Some of the more tolerable cuts in Van Halen's history were the 1964 songs remade into heavy metal anthems. Come on, at least "Dancing in the Street" was pretty reasonable. But when Roth said he was doing an album of standard beach music of the '60s, I didn't think he'd cover the Beach Boys. How close did he get? Carl Wilson and Mike Love are on the backup vocals. The same Farfisa organ starts out the beginning. But Roth did do something to the song that the Beach Boys didn't do. In the old version, Brian Wilson sang as if the women in California were the best looking women in the country. The best looking. Roth sings as if the women in California are the best at something else, of which we do not speak lest we go blind.

In short, while War's remake is warm, funky, spicy, and just the perfect mixture of themselves and the Rascals, and worthy of the first A+ in twelve months, Roth's version is stiff, lame, too close to the Beach Boys' original, and worthy of the first F in twelve months.

Animotion — "Obsession"

Who let this group loose on society? Docked one grade for their flute-synth copping note for note the first seven notes of Talk Talk's "It's My Life." Docked another grade for copping the whole song from a teensploitation film, "A Nighjt in Heaven." Rabid Bryan Adams fans will note that one of his songs from his new album, *Reckless*, contains a song called "Heaven." It's also from the same movie. Docked another grade for lyrics like "You are an obsession/You're my obsession/What do you want me to be to make you sleep with me." Makes me want to find the trash compactor. This record does have its uses—have you ever thought of taking up skeet shooting? (D)

Madonna — "Material Girl"

Madonna's got it all wrong. Once you become established, you don't record songs that sound like they were written by Melissa Manchester. You don't sing songs about how easy you are for a man with a big wallet. You don't release a 12-inch version of the song that comes complete with its own odor. You don't release songs that become hits because of the person singing them, as opposed to the songs themselves. Personal to Ms. Ciccone: You should hear how we talk about you, you should hear what we say...(C-)

ADMISSION INTERNS 1985-86

The Admission Office announces that applications are now available for the 1985-86 Intern Program. The primary responsibility of Admission Interns is the interviewing of prospective students. We plan to hire between four and six members of the Class of '86 to do approximately 10 interviews per week from mid-September to mid-February.

Positions are open to current Juniors who are in good standing. Selection will be based upon evidence of service to the college, commitment to the liberal arts, strength in writing and inter-personal skills. We seek candidates with the maturity and dependability needed to meet the responsibility of representing Hamilton as a member of the Admission Staff.

There will be informational meetings on Monday, March 18 and Tuesday, March 19 at 7 pm in the Admission Office. Please plan to attend one of these meetings if you are interested in a position. Applications can be picked up at an informational meeting or at the Admission Office, Monday thru Friday 8:30 am-4:30 pm.

Applications will be due by Friday, April 5 at 4:30 pm.

How to drive when you're drunk.

1) "Two cups of black coffee sobers me up." Wrong. Coffee - be it black, strong or straight out of the can - can't rid your system of alcohol. It just makes you a very nervous drunk.

2) "Once I roll down the window, I'm okay." More myth. No amount of fresh, chilly air can keep an inebriate from being inebriated. So you gain nothing by rolling down a win dow, turning on the air conditioner or living in Alaska.

3) "I'm bigger. I can handle my liquor better." Big people don't necessarily make better lovers, better backgammon players - or better drinkers. Fact is, after three to five drinks, most everyone under eight feet is legally drunk.

Coffee. Fresh air. Cold showers. No matter how invigorating they can't sober you up. Nothing can - except time. About an hour for every drink you've had.

You, meaning everyone, even champion chuggers.

Because no matter who you are, a few beers or a couple glasses of wine or half a shaker of weak martinis is all it takes to dim your vision, slow your reflexes and warp your judgment.

And turn your automobile into a deadly weapon.

So if you really want to know how to drive when your drunk, the answer should be obvious. You don't.

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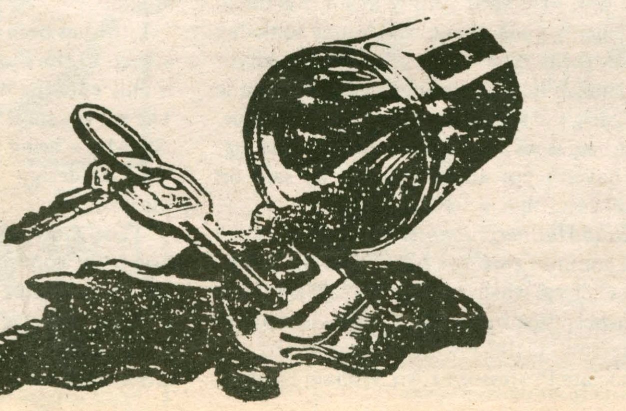

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Student choreography soars

continued from p. 9

appearance of the birds—dancers—in the distance, perhaps coming through the clouds. The music by George Winston is in itself inspiring, but combined with the winged arms and free-moving legs of the dancers, the music creates a new and beautiful picture. The shapes that Prockop has drawn are perfect bird-like images—the exact gestures that Perkins performs are well-suited for her angular body and sharp line, while the quality of Lynch's movement is dynamic, yet elegant. The other three dancers, who are actually wearing wings, fly in between and appear to be freer birds, who never stop too long at any destination. Joe Rusnock's lighting is plain, but any other method might have complicated the simple beauty of this work.

Senior dance major Ina Stephens has choreographed "Angel Eyes" to music by Lime. For most people this work will be a surprise, as Stephens is a classically trained dancer whose past choreography has been considerably more balletic. A jazz-oriented piece, "Angel Eyes" also highlights the versatility of Stephens as a dancer, as she performs with Manspeizer and Christa Santangelo '85. Dressed in sleek black unitards with fluorescent socks and gloves, the dancers use slick lighting designed by Rusnock and pulsating hips and hands. They are constantly moving with the heavy beat, and their colorful hands and feat illuminate the mysteriously lit stage. Another good example of choreographic technique, "Angel Eyes" manipulates several key phrases from legs to arms and from one dancer to two. The neat technical performance gives the work a completely different feeling from any of the other pieces in the concert.

Closing the program is "Tracks," a group work with Bailey, Manspeizer, Prockop, Sirkin, and Stephens. Choreographed by winter term guest professor Lucy Rumack, "Tracks" uses music by Meredith Monk. Monk is a dancer, choreographer, composer and singer—her works for her own company incorporate her experimental music and dance—but Rumack chose to use only Monk's music and voice to form her images. "Tracks" creates an uncomfortable feeling—the dancers seem to be frightened of an "unknown" located somewhere within the wings of the stage or in a far-away jungle as they swat and twitch at invisible insects. The fear is very real for them as they perform with wide eyes and run with true panic. Manspeizer performs a writhing solo—which is shared with Ina Stephens, who will perform it in Saturday and Sunday performances—where she creeps away from the "unknown" and attempts to escape from its danger. The group work seems to be at its best here with all of the dancers mesmerized by a common emotion, and as the music and lights fade, they leave an eerie feeling in the theater.

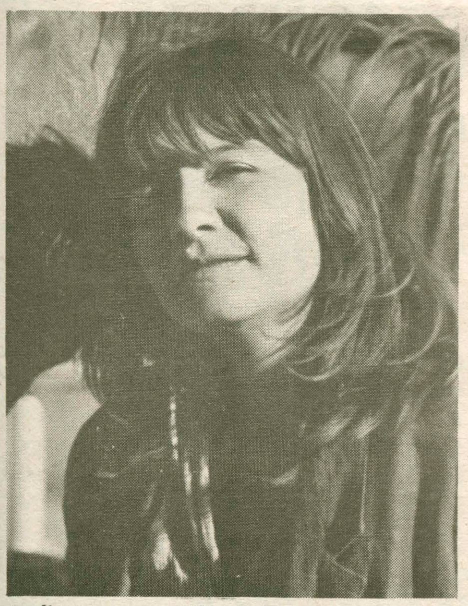
Special mention, must be made of the contributions of Assistant Professors of Dance Nancy Long and Leslie Norton, who aided in the polishing of this concert, as well as the work of senior dance major Peter B. Portnoy, who chose to remain behind the scenes with his crew, as the stage manager. The show will run tonight and Saturday night at 8:00 p.m., and there will be a matinee performance at 2:00 p.m. on Sunday. Admission is two dollars for students and four dollars for the general public. Reservations can be made by calling 859-7193.

Art shorts: art, music, theater

Silko's Poetry and fiction

Next Thursday at 8:30 pm in the Hamilton College Chapel, Leslie Marmon Silko will read from her works of poetry and fiction.

Silko, a member of Phi Beta Kappa, graduated summa cum laude with English Departmental honors and magna cum laude with general honors from the University of New Mexico. In 1969 Silko was both a Woodrow Wilson Fellowship winner and a Danforth Fellowship Regional Finalist. In 1981 she became an honored MacArthur Fellow.



Leslie Marmom Silko

Silko has written three books: *Laguna Woman: Poems by Leslie Silko, Ceremony*, and *Storyteller*. Silko is also the author of numerous poems, magazine articles and essays as well as a play for the American Bicentennial Theatre Project. In 1983, Silko and Larry McMurtry wrote the screenplay for *Honkie Tonk Sue*. The movie, starring Goldie Hawn, will be filmed next fall.

Silko's reading is sponsored by the Department of English, the Kirkland Endowment, the Department of Anthropology, the Deparment of Comparative Literature, the Office of the Dean, and Poets and Writer, Inc., which is funded by the Literature Program of New York State Council on the Arts.

The public is invted and admission is free of charge.

Barbershop Quartet at Noon

Rainbow's End barbershop quartet, will be performing as part of the Hamilton College "Noonmusic" series on Wednesday beginning at 12:10 p.m. in the Bristol Campus Center. The members of Rainbow's End belong to the Utica chapter of the Society for the Preservation and Encouragement of Barber Shop Singing in America.

The quartet was formed in December 1983. Last fall Rainbow's End placed fifth out of twenty-two in the Seneca Land District Contest in Watertown.

Lead singer Rob Hopkins is an assistant professor of music at Hamilton. Professor Hopkins, who is a certified arrangement judge in the Society, does most of the arrangements for the quartet. He is also the musical director of the Mohawk Valley Chorus.

The tenor, Bill Roberts, has been singing in barbershop quartets for years and is the tenor section leader of the Mohawk Valley Chorus. Alan Wass, the baritone, is the executive director of the American Lung Association of mid-New York. The bass singer in the quartet is Bob Campion, assistant director of the Mohawk Valley Chorus.

The "Noonmusic" series is sponsored by the Program Board and is free of charge and open to the public. Sanwiches and beverages will be on sale at the Bristol Campus Center.

Summer Theatre Internships

Off Center Theatre, a highly acclaimed professional acting company, will accept 10 interns to work in its street theatre program this summer.

Interns will produce a comedy show about social issues which will tour N.Y.C. They will also help to write it and will work side-by-side with professionals. Interns will also study the areas of juggling, scene study, dance, script writing, theatre craft, and producing.

The course is ten weeks, from June 3 to August 9, 1985. The cost is $1,000—scholarships are available. Admission is by interview or audition. Room and board in N.Y.C. are available.

For more information, write: Off Center Theatre, Inc., 436 West 18th Street, New York, N.Y. 10011, or phone (212)929-8299.

Annual Photography Contest

The Kirkland Art Center will present its 19th Photography Annual from April 14 to May 1, 1985. This is now a juried exhibit, and only works selected by the judges will be shown.

Each photographer may enter up to three prints—black and white and/or color. Photographs previously exhibited at the KAC are not eligible. Photographs must be mounted on white or off-white matt board (16 x 20") either horizontally or vertically, and each must be labelled in the back upper left-hand corner. A non-refundable fee of $5.00 will be charged for each work submitted. No more than three works per person are allowed.

Within the two categories—color and black and white—first place is $100, second place is $65, and third place is $35. Honorable mentions will be awarded at the judges' discretion. Awards will be presented at 2:30 p.m. during the opening reception, which is on Sunday, April 14, from 2:00 to 4:00 p.m.

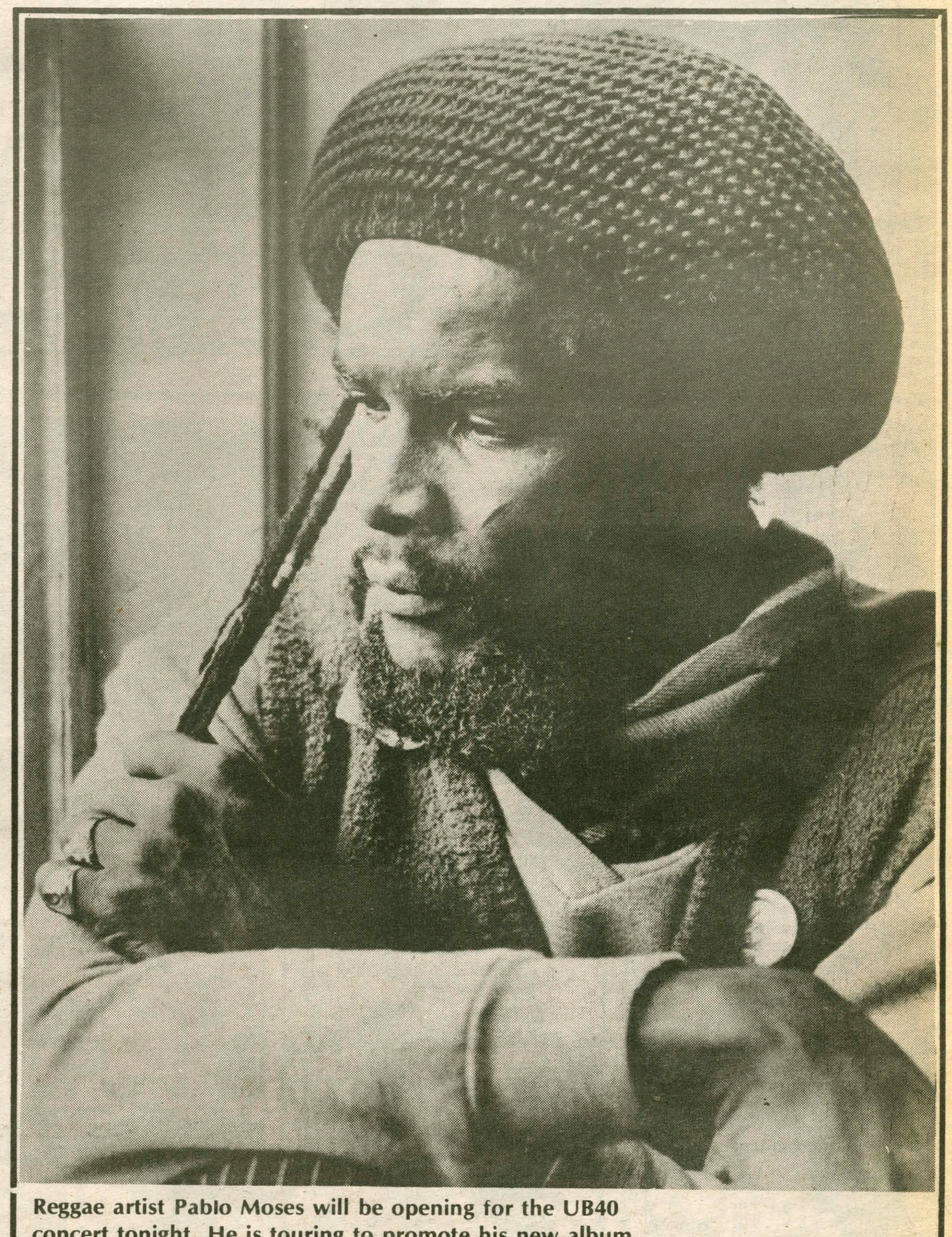
Rejected entries must be picked up on Thursday or Friday, April 11-12, between 11:00 a.m. and 4:30 p.m. Accepted entries must be picked up May 2 and 3 from 11:00 a.m. to 4:30 p.m. The KAC assumes no responsibility for prints left after that time.

The KAC will retain a 25 percent commission on any work sold during the exhibit. Photographers shall assume responsibility of packing and mailing works, if applicable. For further information, call the KAC at 853-8871.

Art Show at KAC

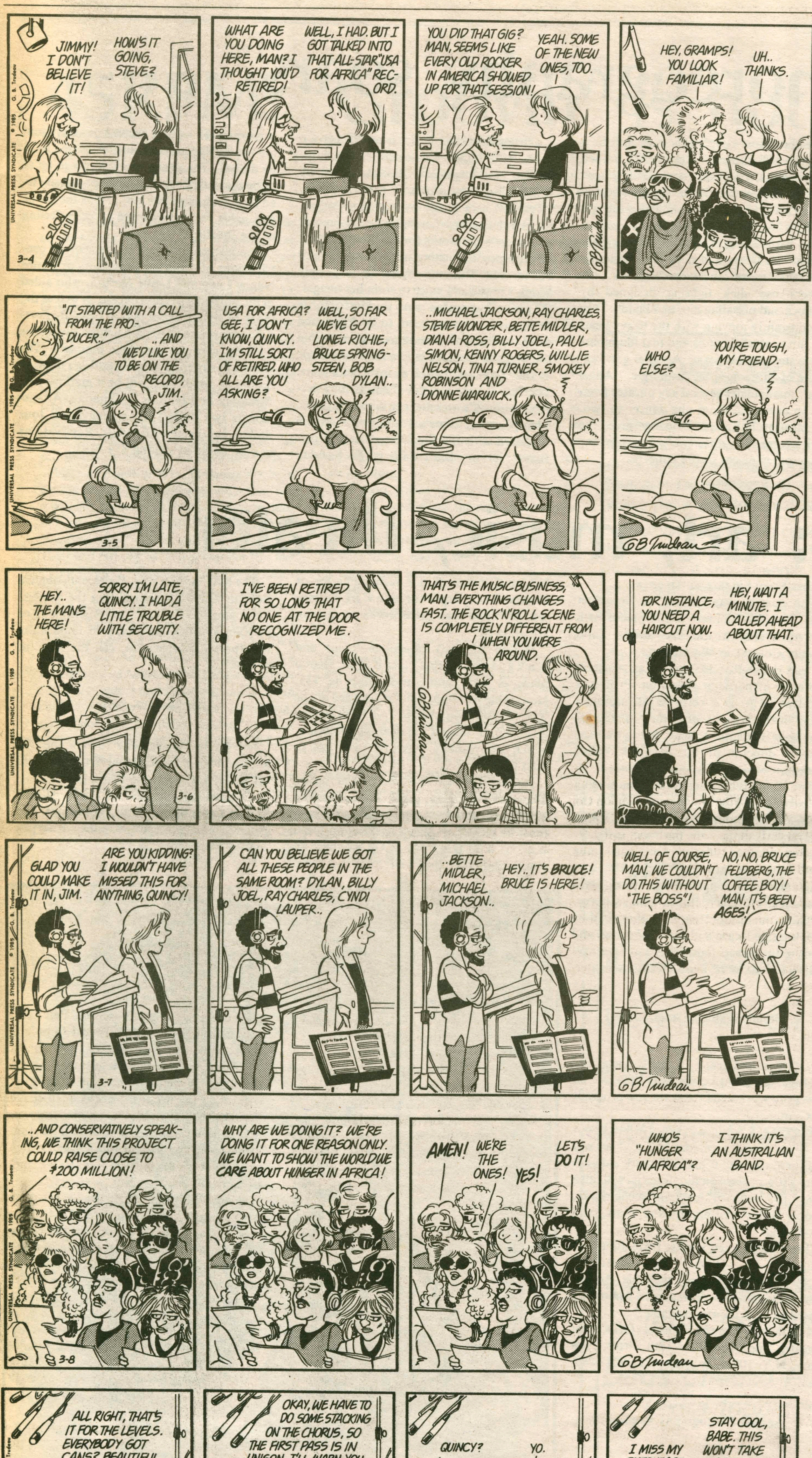
Sunday is the last day to view the 1985 Central New York Regional Art Show at the Kirkland Art Center in Clinton.

Congratulations go to John Suplee, former Dance Department accompanist, who received a first place award in the oil, acrylic, and tempera category.



Reggae artist Pablo Moses will be opening for the UB40 concert tonight. He is touring to promote his new album, Tension. See story on page 1.

Doonesbury



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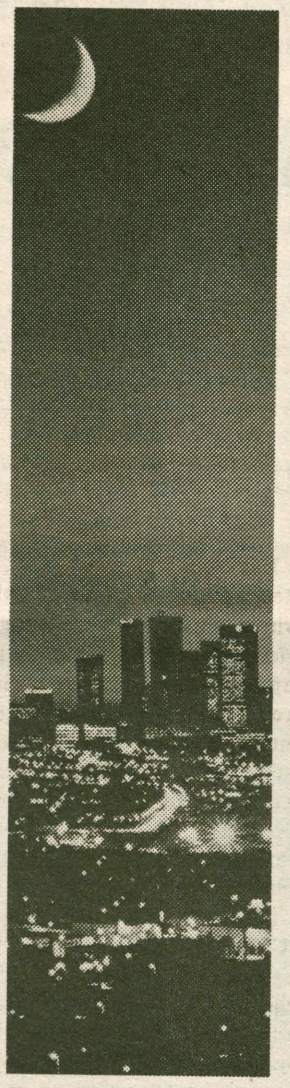

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Sports
The Spectator

Blue to face Fredonia in ECAC's

Utica tech and Union squashed as the Blue eye fifth straight crown

by Mike Lombardi

The steamrolling men's basketball team moved within one bictory of cpturing an unprecedented fifth consecutive ECAC Upstate NY Tournament, with impressive wins over Utica Tech and Union this past week.

The number one seeded Continentals will tackle Fredonia State in tomorrow's championship game, at 3:00 pm in the Scott Field HOuse.

Last Saturday's matchup against the cross town Wildcats (seeded eigth) was virtually ober at the onset. The habitually slow-starting Continentals stuck first with an Izzy Perez tip-in to take a 2-0 lead. Big John Cavanaugh then swiped a Wildcat pass in the backcourt and treated the home crowd to a vicious one hand yoke that would have made Stick Rieger proud. Utica shoud have started the bus right then and there.

With a subsequent 8-5 lead, the Buff-n-Blue, behind three Bill Geitners jumpers and a pair of Perez deuces, went on a 12-2 tear to make it 20-7, with 14:08 left in the first period. A 7-2 spurt made it 27-9, and the Blue coasted to a 57-39 halftime advantage.

The ensuing half proved to be more of the same as Hamilton used its superior height (and talent) to maintain a comfortable margin. Only the hot outside shooting of Utica Tech guard Robert Graham kept it close. Graham, who scored a whopping 39 points against Skidmore at the Continental Classic Tourney last month, dropped in a cool 37 (18 of 32 shooting) to lead all scorers.

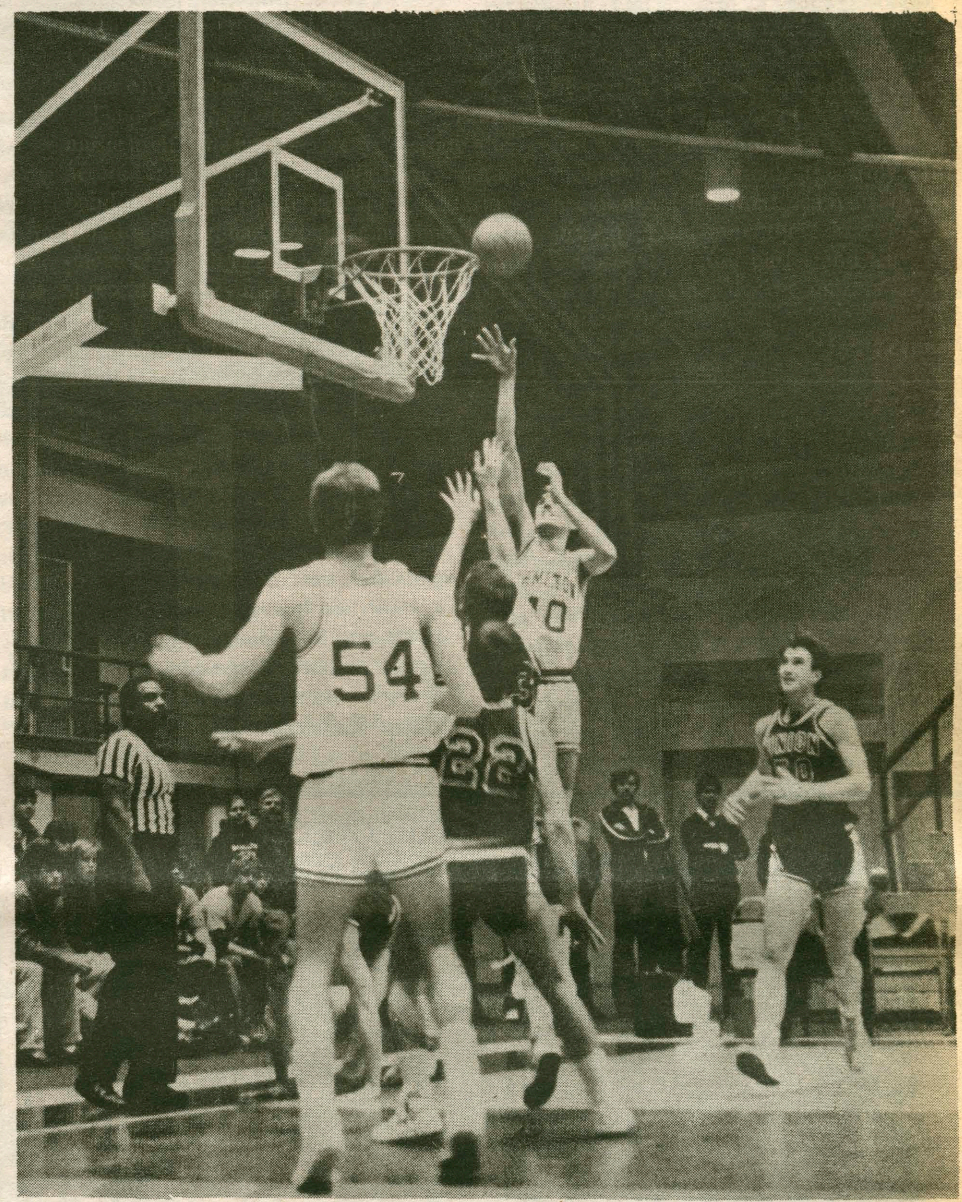
Hamilton was paced, as usual, by its "Continental Divide" front court. The 6-10 Cavanaugh led the two with 26 points (including three slams), and ten rebounds. Senior captain Larry Kollath tossed in 19 adding nine boards, and Izzy Perez, not to be outdone, canned 18.

Kevin Hayden, continuing his stellar play, also cracked double figures with a 10 point performance. The senior point guard also provided eight assists, passing Bob Malaby '78 to move into third place in the Hamilton record book, with 455 scoring strikes.

The next opponent, or more accurately prey, to visit Scott Field House, was the much hated Flying Dutchmen of Union College. After handing Union only a six point defeat early in the year, the Continentals expected a battle. What they got was a joke. And a bad one at that.

Hamilton once again bolted to the early lead, 9-2. However, the Dutchmen battled back on the inside strength of Ken D'Oranzio to trail by only three, 22-19, midway through the half.

What happened next must have truly frightened Union mentor Bill Scanlon. Hamilton went on an 18-2 crusade, including 14 straight points, to lead 40-21 as the halftime neared. Kollath led the explosion, bagging 14 first half points, as the Vlus shot a smoking 66 percent (19 of 29) from the floor. Hamilton's aggressive 2-3 zone keyed the spirit as Union could manage only 6 points over the last 8:52 of the half.



photo/Mike DeMott

Isvaldo Perez for two.

In a virtual replay of the Utica Tech game, Hamilton breezed through the second half, leading by no less than 13 points throughout the 77-56 final score could not fully illustrate the drubbing inflicted on the hapless Dutchmen.

Kollath led all scorers with 20 points, and gbbled a game high 12 caroms. Perez and Cavanaugh gift wrapped 19 and 18 points, respectively, and combined for 15 rebounds.

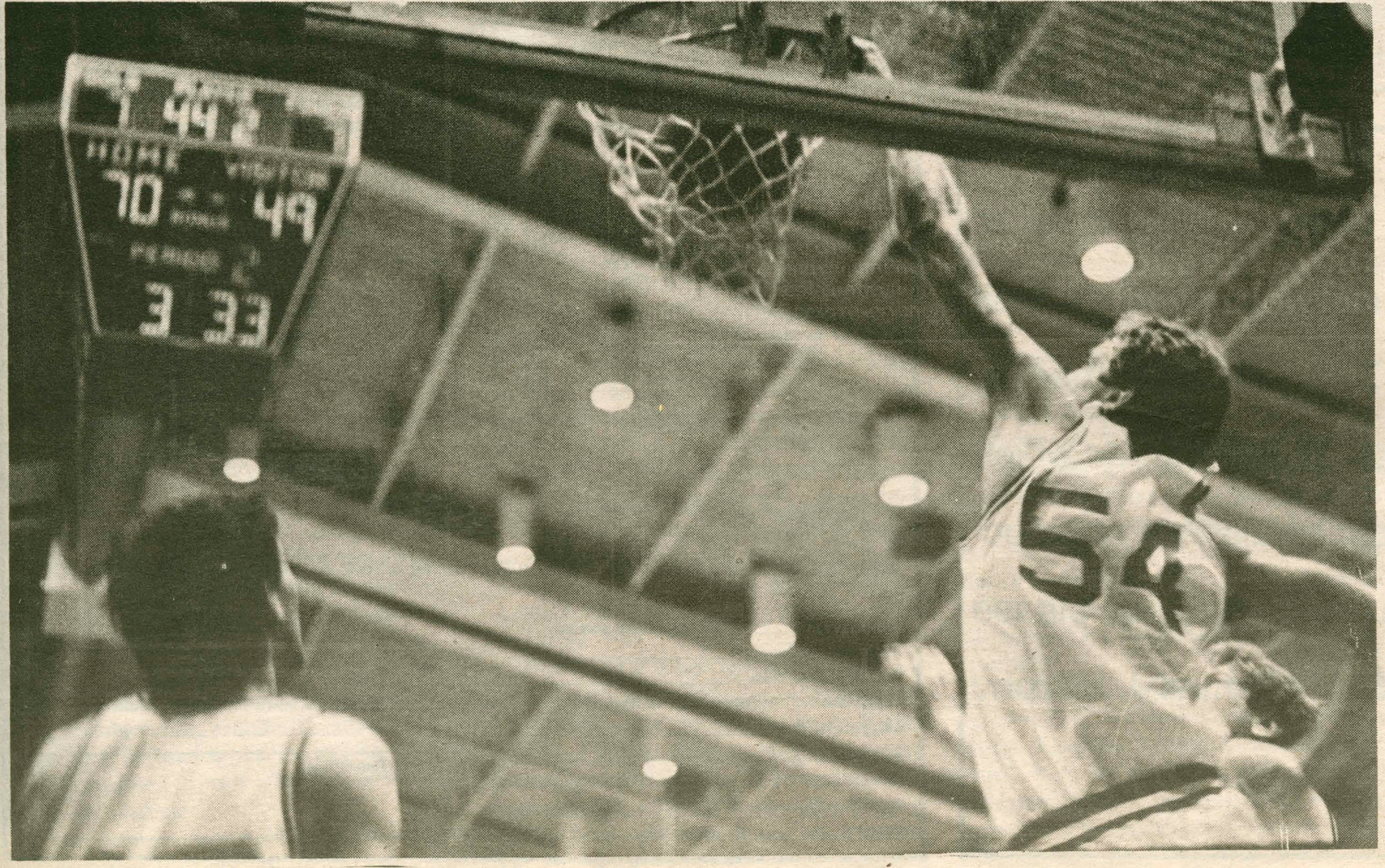
"After eight or nine minutes we started matching up better offensively, and took control of the boards, "noted head coach Tom Murphy. "we got the running game going, Union went man to man, and we went inside to the big kids. It was a tough match up for Union, with John, Izzy, and Kollath."

Coach Murphy will be eyeing his eigth 20-win season, and seventh ECAC Upstate crown, when Hamilton meets the sixth seeded Fredonia State Blue Devils tomorrow. Fredonia earned the championship game privelege by ousting third seeded, Elmira 57-47, and edging U of R 76-67, in the semis.

The Blue Devils will rely heavily on 6'7" junior foward Chris Hughey, who is averaging 22.7 points, and 9.9 rebounds per contest. Head Coach Greg Prechte will also be counting on offensive support from 6'3" senior Tom Cappelletti, who averages 13.8 p.p.g and 5.2 r.p.g.

See you at the fieldhouse tomorrow, in what will be your last chance to witness the 1984-85 Buff-n-Blue.

Hoop of the week: Kollath lead squad at 18.3 p.p.g. and 10.5 r.p.g. ...The 6'5" center surpassed Charles Robinson '83 in the career rebounding list, moving into the fourth spot with 967. Also, 29 points against Fredonia would replace Robinson on the career points list... Hamilton is 14-0 against Division III schools at Scott Field House this year, and 19—3 overall against division III opponents.



photo/Mike DeMott

Cavanaugh yokes two game high 26

Rieger leads Ice Men to Victory

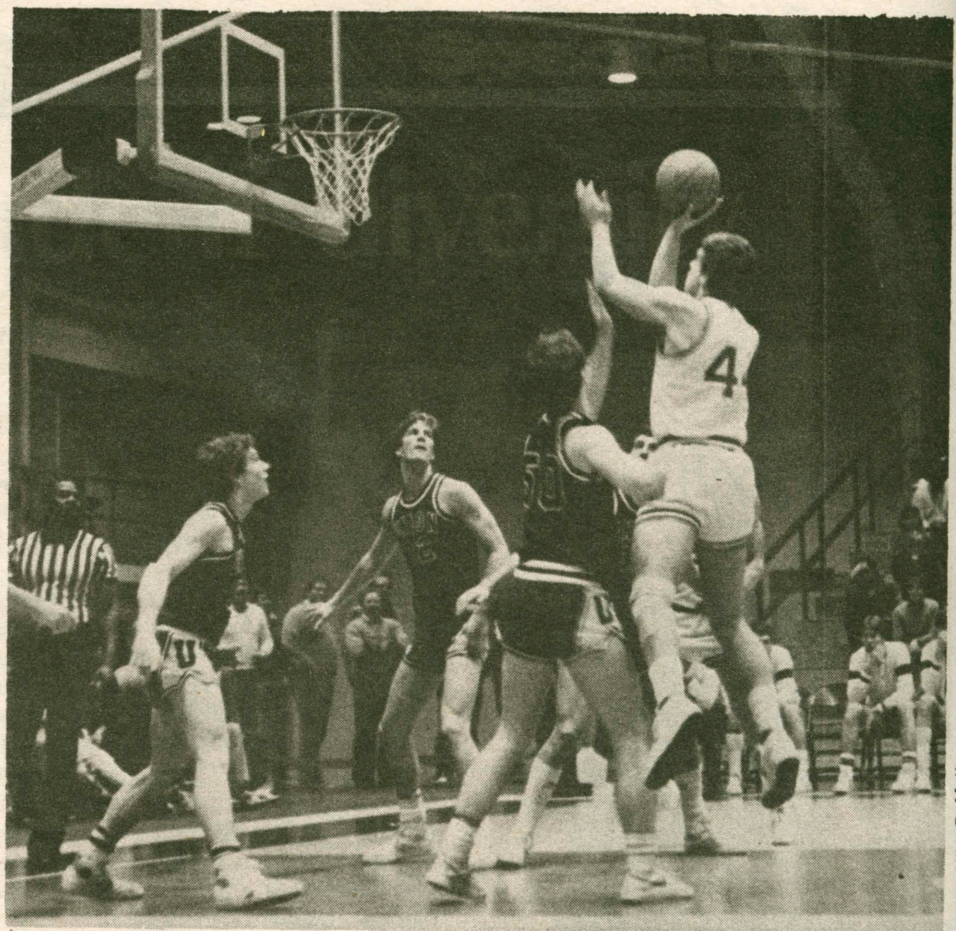
By Eric Fernsten

Before twenty enthralled fans in Alumni Gym Sunday, the Ice-men rocked Kollath's Crusaders 59-51 in the second Annual Intramural All-Star Game. The difference could be directly attributed to the attitudes of the two coaches — Mark "Mr. Everything" Isaf and Larry "Laid-Back" Kollath. Kollath did his best to intimidate the opposing squad by dressing up as a character right out of "Miami Vice," but was vastly out performed as a bench coach by Isaf, the Supreme Tactician.

Dressed in Guido t-shirts and possessing the best creative dunker on this campus in "Stick" Rieger, and the most awesome, yet overlooked, power dunker in Doug "Thunder" Schoemer (who by the way lacks greatly in other needed skills), the Ice-Men outclassed the men in blue from the start of the warm-ups, and thanks to sparkling first-half performances from Rieger, Dave "Mr. Left" Weiner, and D-Train Richardson, along with spectacular ball-handling and defense from Doc Munley and Bill Carlisle, the Ice-men cruised into the half down only one, despite the best efforts of Rob "Instinct" Godosky and Greg "It Was His Call" Robitaille. For Kollath, Drew Carnase was his usual complaining self, and Gary "Pup-tent" O'Neil, Rambis Perrine, and Tony "I Just Want A Job" Foster all turned in better-than-average performances. But Dan Carr was conspicuous through his absence until his last second hoop put Kollath up one at half—time — funny how points were scored in the last ten seconds.

In the second half, Ice had his starters fired-up, and ran the lead to twelve within the first five minutes — the truth was finally coming out. Ice, however, inexplicably replaced the starters with relegated — to — scrubs Bob "Hotpants" Kolbe, Schoemer, John "I Wasn't Picked Because I'm His Brother!" Isaf, Pete "Birdman" Lasher and someone else completely forgettable. Ice had these five run a bastardized version of the four corners, and with one minute left it was a two point game again (one of ice's scrubs inexplicably bricked 3! one and one chances). However, Carnase (who must have had money on the game) fell into lane, nullifying a scary foul shot, and the Ice-Men ran out the clock to win by eight. It was a sweet victory for Ice and his runnin'rebels.

Liner Notes: Will Cappelletti, Davey Bard, and Doug Alofs all turned in solid if unspectatcular performances for Lawrence of . . . ; Unanimous MVP went to Stick; winners of best chance at career in t-shirt modeling went to Weiner and Munely; Birdman was the only player not to score, shooting a solid 0-3 from the floor, 0-1 from the line; and despite all of Tommy Mac's efforts, the game did come off, though warm-ups lasted a good two hours, tiring out the likes of Kolbe and Schoemer, who were definitely not up to par; Weiner almost got his first Fosterless dunk; finally, winner of the best dressed fan went to Dan "Cotton-Schwab" Saver.



photo/Mike DeMott

Kollath coaches as he plays

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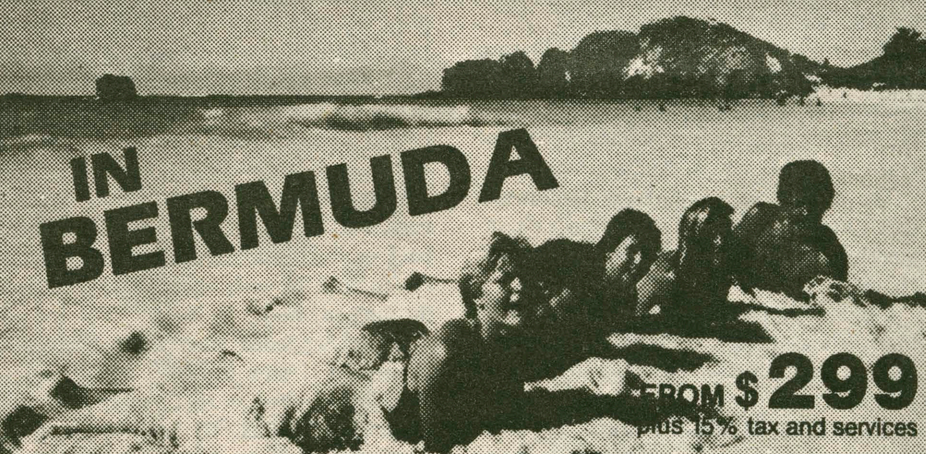

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Mermaid Beach with meals	509	509	509	509	509	509	509	509	509	509
Lodging	**May 4**	**May 11**	**May 18**	**May 25**	**Jun 1**	**Jun 8**	**Jun 15**	**Jun 22**	**Jun 29**	
Guesthouse	359	359	359	359	359	359	359	359	359	
Deluxe Apartment Complexes	399	399	399	399	399	399	399	399	399	
Mermaid Beach without meals	449	449	449	449	449	449	449	449	449	
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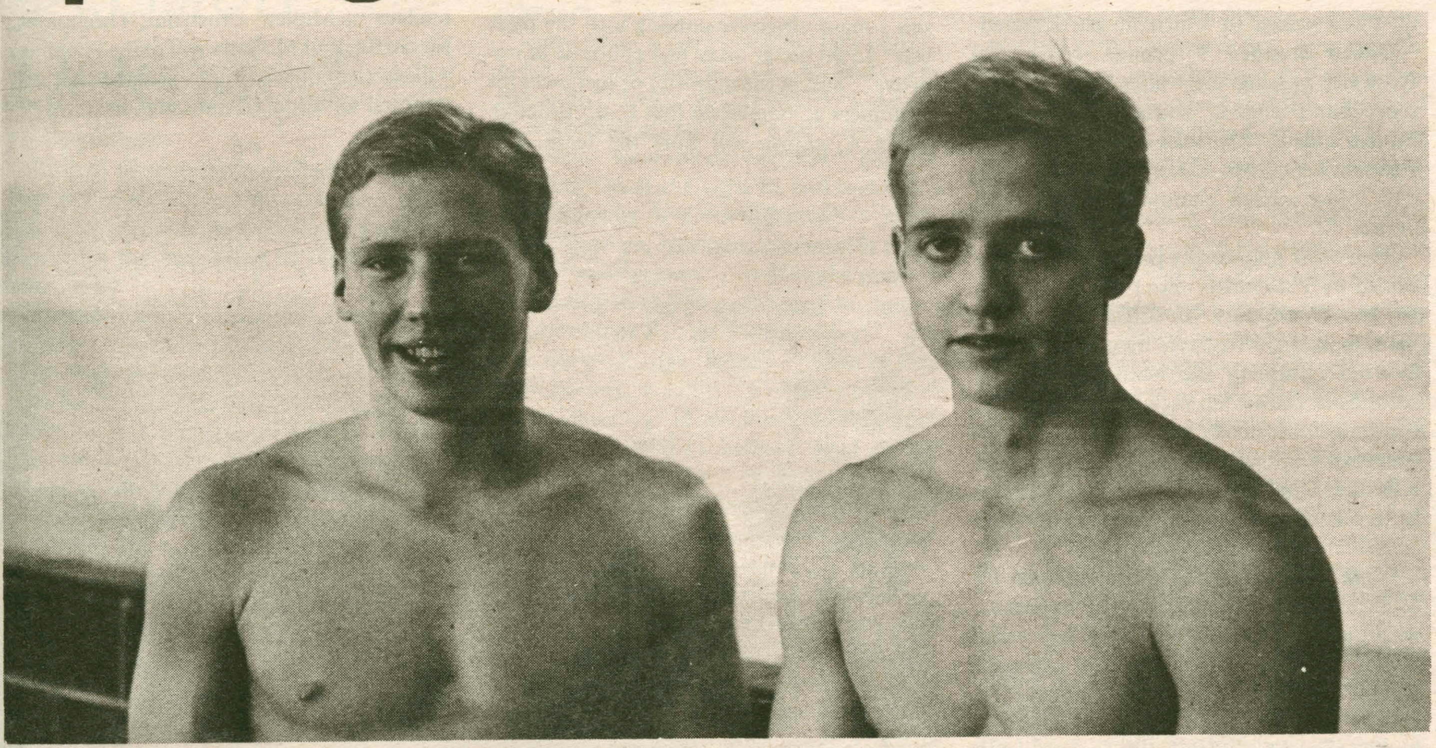
Campus Rep/Office

Sportlight: Nelson and McCalla



photo/Mary Colella

Nelson and McCalla on road to Atlanta

by John Smalley

John Smalley is the captain of the men's varsity swimming team, and a four-year letterwinner. The following is a tribute from a proud senior captain to his talented proteges.

Being a member of the men's swim team provides me with valuable insight into the characters of the two swimmers that will be representing Hamilton at Nationals in Atlanta, Georgia. I have had the distinct pleasure to swim with these two over the course of the season and I have witnessed their progression from somewhat timid to awestruck first year students to confident and poised national qualifiers.

Perhaps the word that best describes the two is "toughness". First and foremost, this is visible in the events that they qualified For—Jack "Thundar" Nelson in the 1650 freestyle and Joey "Joey-Mon" McCalla in the 400 IM. These events are the two most grueling swimming events. Anyone who would choose to race for 66 laps (as Jack did) or for 16 laps—4 of each stroke—(as Joey did) should have to be considered either tough or strange.

Nelson's swim practices have become legendary here on campus. We swimmers have often looked over to the next lane in utter amazement at the workouts that he puts himself through. He never appears satisfied with any particular workout, and often asks Coach Thompson to put him through a more rigorous practice! These workouts are what earned Nelson the nickname "Thundar."

Mark "Moon" Mullen, who is from the same home town as Nelson (and was instrumental in pointing him towards Hamilton), says of this swimmer, "I've never seen anyone work as hard as Jack. I like to work hard in practice too, and I am still shooting to make it to Nationals next year—but all that extra energy that Jack puts into swimming I like to put into drinking!"

Although McCalla also works very hard in practice he earned his reputation in another way. Anyone who would see the way McCalla mentally prepares before each race would think he was getting ready for the fight of his life. Many a Hamilton swimmer has gotten out of his way when he heads to the blocks before an event!

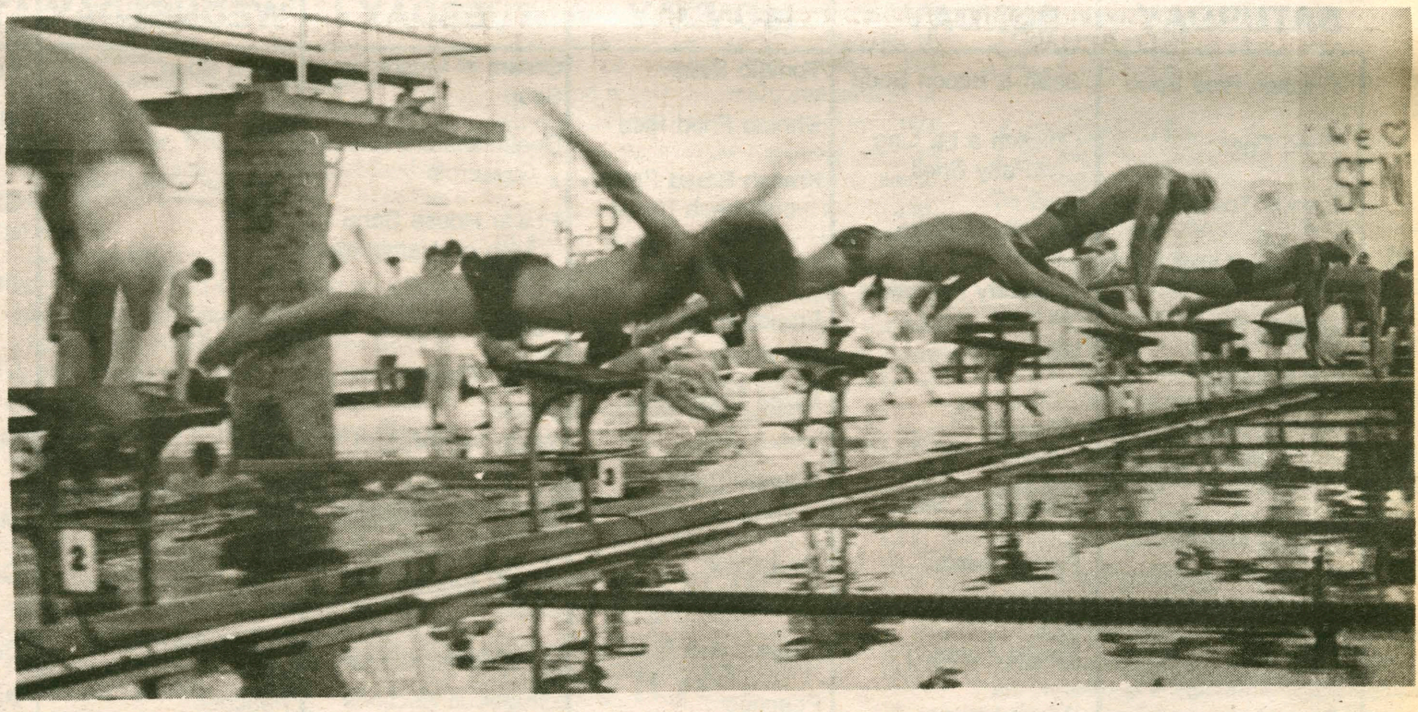
I use the words "unlimited potential" to describe McCalla because this is only the 2nd year he has swum competitively since the 8th grade. It seems that McCalla swam up until the 8th grade and then decided to quit—it is rumored he wanted to devote most of his time to the rodeo in his home town of Austin, Texas. Not until he went to Avon Farms in Connecticut for a year of post-graduate studies did he again pick up his first love.

Perhaps the best person to comment on McCalla would be the man that he often sought swimming advice from—Bill "Ernie" Ernstrom. Ernie says, "As a 400 IMer myself, I realize Joey's toughness stems from his incredible lung capacity which he sought to improve throughout the season at workouts and Sig parties."

On his thoughts of making Nationals, McCalla commented, "Certainly, it's important personally. You've worked so hard all year, so it's very important to do well when you get to the championships. But you also want to give the school a good name and make them proud."

As for Nelson, he had these thoughts about qualifying, "I don't get too many opportunities to get away from Grosse Point Farms, Michigan. So when someone offers me an all expenses paid trip to sunny Atlanta, I'm going to bust my tail and go for it! Besides, I didn't go to the Bahama's over Christmas break like most of the rest of the team, so this is my chance to swim in the sun!"

No matter how well the maniacal barbarian (Jack Nelson) and the tough, little Texan (Joey McCalla) swim, Hamilton could not be better represented. We wish you both lots of luck!! Do it up!



DONNELLY

Swimmers dive into action

Hamilton College Professor Robert L. Simon's new book, *Sports and Social Values* (Prentice-Hall, 1985, 176 pp., $11.95 paperback), has been released and is now available locally. Taking a probing look at the role of sports in our society, Simon challenges sports fans, athletes, coaches and parents to question their underlying assumptions about the moral and ethical issues in sports. A professor of philosophy, the author explores the subject from a philosophical perspective, shedding new light on the thinking of athletes, spectators, and society at large.

In *Sports and Social Values*, Simon examines the extent to which competition and the emphasis on winning in athletics are justified. He then applies his conclusions to controversies in sprots which are now making the headlines.

For example, Simon discusses the heated controversy over the use of performance enhancing drugs in sports. While he is about the paternalistic arguments which limit the freedom of athletes to use drugs for their own good, he questions whether the use of performance enhancing drugs is compatible with the ethics of fair athletic competition.

Simon also considers violence in sports. For instance, while critical of boxing as it is often practiced, Simon concludes that boxing need not be inherently violent and, unlike a recent report of the American Medical Association, does not recommend its abolition.

"If boxing is conceived of as a sport, its goals should be the demonstration of certain martial skills, not the injuring of rival competitors," asserts Simon. "Of course, particular boxers may want to harm their opponents, just as a particular pitcher may want to bean a particular batter, but it is hard to see wny such intentions must be a part of boxing anymore than they must be part of baseball or any other sport." Simon contends that with "radical reform," fighters could concentrate on pugilistic skill and scoring rather than on inflicting injury.

Sports and Social Values than takes on football, where intimidation is often the name of the game. Simon concludes that although owners of pro teams may think that violence sells tickets, and the media may glorify violence to win a wider audience, "The ethic of good sports requires that we distinguish hard but legitimate contact from violence."

Simon also considers other important issues such as the nature of sex equality in sports, the ethics of recruiting and academic standards in the programs of major intercollegiate athletic powers and whether organized children's sports, such as Little League baseball or Pop Warner football, should stress a highly talented atheltic elite at the expense of equal participation.

Drawing on today's news stories, *Sports and Social Values*, spotlights these andother critical issues in the athletic arena. This timely book os especially valuable for parents and coaches who rely on sports t teach such values as loyalty, dedication, integrity and courage.

Simon, currently the William R. Kenan, Jr. Professor of Philosophy and Chairperson of the Department, earned his BA from Lafayette College and his Ph.D. in Philosophy from the University of Pennsylvania. A 15-year member of the Hamilton faculty, Simon has been the recipeint of numerous research grants and fellowships, including a Rockefeller Foundtion Humanities Fellowship, a Mellon Fellowship at the Aspen Institute, and a National Endowment for the Humanities Fellowship.

Swimmers take 6th in states

by David Berthiaume

Coming off an outstanding 11-1 regular season, Hamilton's mens swimming team traveled to Rochester last weekend to compete in the New York State meet. Astonishing individual performances from Mark "Moon" Mullen, Chris McGiffin, Ken Thompkins, and Joey McCalla and excellent work by remaining team members led to a place finish in a field of seventeen schools.

Second year coach Dave Thompson was pleased with the team results. "This was the fastest state meet ever, and quality of performances was estremely high." Individually, Thompson expressed great satisfaction with the performances of National qualifiers. Jack Nelson '88 in the 1650 freestyle (16:31.02) and Joey McCalla '88 in the 400 IM (4:20.47). As Thompson explained, "The 400 IM is a championship race not normally swum in dual meets; Joey never swam the race before this year and had only swum it twice before qualifying for Nationals."

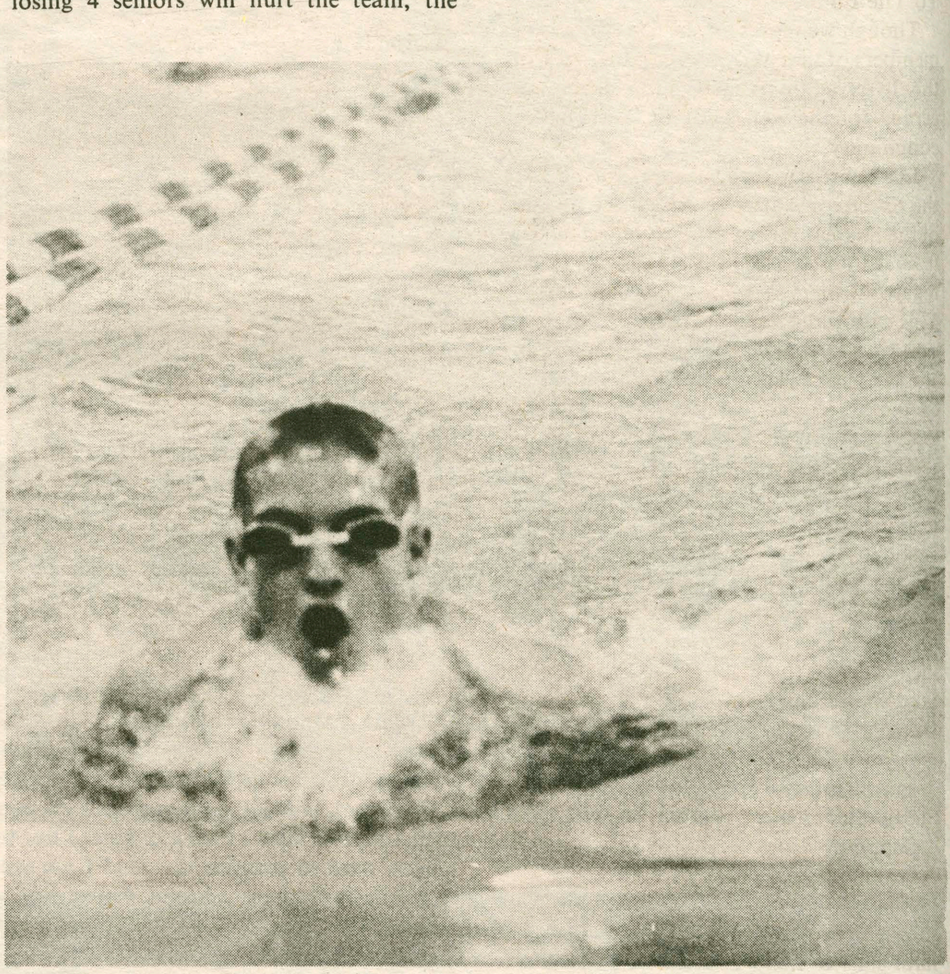
Nelson had been a fantastic addition for the Hamilton program according to Coach Tompson, and in the State meet he continued his string of superb performances. His qualifying time of 16:31.02 in the 1650 free was 20 seconds below the cutoff. "Jack was the top Division III finisher in the race, and is a solid contender to be the first All-American (top 12 finishers at the Nationals) from Hamilton since 1981," added Thompson.

Thompson cautioned against the "overshadowing" of some performances because of the emphasis of Nationals. As he noted, remarkable work was turned in by junior Mullen who recorded his personal bests in all three events in which he participated. "Mullen dropped 8 seconds in the 500 freestyle, missing the Nationals by a little more than 1 second," stated Thompson. As Mullen added, "My times in the 200 and 100 freestyle were drops of 3 or 4 seconds for me, and I just missed Nationals in those two events."

Two other noteworthy performances mentioned by Thompson were those of McGiffin and Thompkins. McGiffin '88 lowered his time in 1650 freestyle by over a *minute* to 16:52, missing the Nationals by two seconds in the 66 lap race. Thompkins '87 continued his steady improvement in 100 breastroke eith impressive 1:03.8, a drop of 5 seconds from the start of the season in only his second year of competetive swimming.

Close calls similar to those suffered by Mullen and McGiffin plagued two swimmers who qualified for the Nationals last year. Senior co-captain Bjorn Carlsson recorded a 2:14.7 in the 200 breastroke, missing the cut-off time of 2:14.68 by just .02 (two-hundredths) of a second. Bill Ernstrom '86 missed the cut-off in the 400 IM by .5 of a second with a 4:21.01. Nonetheless, Thompson calls the consistent Ernstrom, "a big help to the team."

For seniors John Smalley, Scott Brinitzer and co-captain Chris Soltis, the meet was a culmination of their careers. Smalley swam his personal best in the 50 freestyle, and added excellent 100 and 200 freestyles. Soltis posted personal records in all three of his events, and Brinitzer finished the 100 backstroke with his best time ever. Thompson's main objective coming into the meet was "to do better times and continue to improve", and in the majority of instances his swimmers accomplished that goal. Although losing 4 seniors will hurt the team, the nucleus of Mullen, Ernstrom, Thompkins, McGiffin, and McCalla will make Hamilton a likely candidate to improve in the state and national Division III rankings next year.



DONNELLY

McCalla sharpens swimming skills

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
LUNCH/BRUNCH	Chicken Rice Soup	Bean & Bacon Soup	Tomato Soup	Cream of Mushroom Soup	Onion Soup	Beef Noodle Soup	Potato Chowder
	Fried Eggs	Chicken a La Ling w/Patty Shell	Shrimp Fried Rice	Beef/Macaroni/Tomato Casserole	Beef Taco	Sloopy Joe on/Hamburger Bun	Chimi Chonga
	French Toast	Scrambled Eggs	French Bread Pizza on/French Bread	Power House Sandwich on Hamburger Roll	Tuna on a Hot Dog Roll	Chicken Croquettes w/gravy	Hamburgers on/Bun
	Sausage Links	Blueberry Pancakes	Batter Fried Fish	Farmer's Omelet	Carrot Quiche	Cheddar Cheese Omelet	Macaroni & Cheese
	Cheese Strat	Hash Browns	French Fries	Potato Chips	Tater Tots	Cheese Twists	Corn Chips
	Home Fries		Mixed Vegetables	While Kernel Corn	Cut Green Beans	Mixed Vegetables	Peas
		Adirondack Salad	Country Style Tomatoes	Fruit & Marshmallow Salad	Cherry Jello/with Fruit	Macaroni Salad	Potato Salad
	Korean Salad	Pastry Display	King Slaw	Potato Salad	Cole Slaw	Cucumbers & Onions	Spinach & Mushroom Salad
	Chocolate Pudding	Vanilla Pudding	Butterscotch Pudding	Chocolate Pudding	Vanilla Pudding	Butterscotch Pudding	Chocolate Pudding
	Pear Halves	Peach Halves	Peaches	Grapefruit Sections	Peaches	Pineapple Chunks	Fruit Cocktail
DINNER	Tomato Meat Loaf w/Mushroom Gravy	Roast Top Round	Baked Ham	Roast Top Round w/Brown Gravy	Coq Au Vin	Veal Parmesan	Lasagna
	Chicken Pot Pie w/Pie Crust Top	Grilled Reuben on Rye Bread	Meatball Sub w/Sub Roll	Broccoli Quiche	Shrimp Egg Rolls w/Sweet & Sour Sauce	Grilled Pork Chops	Pastrami on Rye Bread
	Cheese Omelet	Vegetarian Stuffed Peppers	Potato Spinach Casserole	Pasta Night	Deep Dish Pizza	Spinach Pie	Mushroom Quiche
	Mashed Potatoes	Buttered Rice	Rissole Potatoes	Mashed Potatoes	Rice Pilaf	Buttered Noodles	Oven Brown Potatoes
				Garlic Bread			
	French Green Beans	Florentine Vegetables	Peas & Mushrooms	French Green Beans	Italian Spinach	Summer Squash	Zucchini Squash
	Whole Kernel Corn	Peas & Carrots	Hot Spiced Applesauce	Carrots Lyonnaise	Cauliflower	Broccoli Cuts	Buttered Carrots
			Country Style Tomatoes	Fruit & Marshmallow Salad	Cole Slaw	Macaroni Salad	Potato Salad
	Korean Salad	Adirondack Salad	King Slaw	Potato Salad	Cherry Jello w/Fruit	Cucumbers & Onions	Spinach & Mushroom Salad
	Butterscotch Pudding	Chocolate Pudding	Vanilla Pudding	Butterscotch Pudding	Chocolate Pudding	Vanilla Pudding	Butterscotch Pudding
	Apple Sauce	Fruit Cocktail	Pineapple Slices	Fruit Cocktail	Pear Halves	Apple Sauce	Peach Halves

Letters

S.A. Decision Defended

To The Editor:

Though we represent the Class of 1987 as members of the Student Assembly, we write this letter as unaffiliated individuals, concerned for the well being of the Hamilton community.

In a February 22nd editorial, members of the *Spectator* staff questioned the decision of the Student Assembly to withhold funding from the Foreign and Fine Film Society with regard to their showing of "Dirty Duck". This editorial goes so far as to call the decision "...a blatent excursion of power that a student run organization simply should not exercise." We are outraged at this callous and irresponsible expression of opinion.

The Student Assembly was presented with a problem: an organization that falls under its financial control had proposed to take an action that could easily have caused problems on the Hamilton campus. The Executive Board discussed the matter and felt, based upon the grief caused by last year's Delta Phi incident, that the FFFS should not be given Student Assembly money to show "Dirty Duck". This decision did not come easily, but the members of the Executive Board deemed it an appropriate action to take and the funding was withheld.

Suppose, however, that the Student Assembly had gone along with the FFFS proposal and allowed this X-rated movie to be shown on campus. Need we remind the *Spectator* staff of the consequences of the Delta Phi incident? Anger aroused in a number of groups on campus, the resignation of a fraternity president and hard feelings all around. Who would have been blamed for similar circumstances nearly a year later? Surely the *Spectator* would have found fault with the Student Assembly and their inconsiderate funding policies.

While we cannot accept decisions on moral issues that are made for us, we feel the actions of the Student Assembly were thoroughly appropriate. The FFFS attempted to spend their spring allotment in a way that blatently went against past funding committee policies, and the Executive Board felt it necessary to intervene in the name of consistency. As concerned members of the Hamilton community, we stand behind the decision of the Student Assembly.

Evan a. Smith '87
Amy A. Driscoll '87

Censorship A poor standard

To the Editor:

The United States Supreme Court, in ruling on the question of pornography, asserted that community standards should prevail in determining what is, or is not, pornographic. The Student Assembly, in having hastily arrived at the decision to ban the Foreign & Fine Film Society's showing of "Dirty Duck", has made a mockery of the noted principle. On the basis of one individual's testimony the Assembly voted, *unanimously*, to block the showing of the film. The obvious irony, of course, is that one individual, in having seen the film, exercised his or her *right* to do the same. The Student Assembly, in its infinite wisdom, now seeks to deny us that very same right.

Censorship, short of barring the dissemination of calls to violence, is a heinous crime in a liberally democratic society. If we, as college students, are unable to handle the "vulgar language" of "Dirty Duck", then we, as a society, are in far greater trouble than even our most vocal critics have imagined. Furthermore, if we're no more mature than to exhibit a "knee-jerk" reaction at the sight of an 'X' rating, one must seriously question the success of the school in teaching us some measure of tolerance.

Censorship, while of primary importance, is not the only issue at stake, however. The Assembly's actions of late suggest a number of disturbing questions: To what extent, in its role as "benevolent caretaker," does the Assembly have the right to coerce campus organizations into compliance? Furthermore, since the Assembly has seen fit to exercise "veto powers", what is the point in pretending to delegate authority to campus organizations? By eliminating "unnecessary" groups like the Foreign & Fine Film Society, won't the Assembly's goal of "protecting" us be more readily achieved?

Finally, in having squelched "Dirty Duck" on the grounds of its "strong language", hasn't the Assembly shown itself to be extremely out of touch with the student body? Are the "bad words" now going to go away?

Quite frankly, the Assembly, for whatever reasons, has made a serious error in judgement. Many will find the film to be worthless; others may find it to be of mixed value. In any event, the Student Assembly, being a group of reasonably intelligent individuals, should admit its error and allow *us*, as *reasonably* intelligent beings, to make up our own minds.

Why does it feel like it's spring again?

Sincerely,
Robert J. Brown'85

Censorship: a 'dangerous precedent'

To the Editor:

In regard to last week's article about "Dirty Duck," there is one point which both the article and the editorial seemed unclear about. What, exactly, is the connection between Student Assembly funding and the film society.

As a student employee of A-V services here on campus and a personal friend of the chairs of both SK films and the FFFS, I have a fairly clear understanding of the process by which films are rented. There is no direct corrolation between the Assembly's funds and the Society's abiltiy to bring a film up on campus.

Sometime before the beginning of each semester, the chairs of the film societies on campus submit a list of films, and the dates when they are to be shown, to the audio-visual department. A-V finds out which companies have the desired films available, calls them for a preliminary price quote and places orders for the films. For movies where admission is going to be charged, rental prices are determined a logical, but somewhat, confusing manner. Most film rental companies list a price as "$XXX.XX or XX percent of gross". For example, let's say that a film's price is listed as "$175.00 or 50 percent of gross." In this case, the amount paid for the film can depend on the number that come to see it. On campus, where films have traditionally cost $1.00, the above case would work as follows: As long as fewer than 350 people attend the film over the course of the weekend, the film is going to cost $175.00. If more people, say 400, attend the movie, then the film company asks that you pay them $200. Not surprisingly, the film company always takes the larger amount.

All this is by way of explaining that in no instance does one pay for a film before it is shown. A film society, unlike other student organizations receiving funds from the student assembly, does not *require* a "budget" in order to proceed with its operations.

What about the process by which the societies do pay for their films? At the end of each weekend, the film is returned to A-V with an attendance report. Using these attendance figures, the price for the film is computed, and the film is returned to the film company with the appropriate remittance to follow. Initially, the payment for the films comes out of the audio-visual budget. The funds that are collected by the film societies are deposited into an independent account in th business office. At regular intervals throughout the year, A-V sends a request to Buttrick asking that the amount of rental fees be deducted from the film societies' accounts and credited to audio-visual.

The final guestion, then, is how the Student Assembly fits in to the process. In the "good old days" as I understand it, the film societies never needed a budget because they were always able to break even or in some cases, turn a handsome profit. In other words, there was at least enough revenue generated by the $1.00 admission to pay for all the rental prices have increased by several hundred percent whereas admission on campus, as far as I can tell, has remained constant. Because of this, it is now extremely difficult for a film society to break even. Since the College feels that it is import ant for the societies to exist, it was decided that the Student Assembly should provide funding to cover assembly did not want to give the societies the liberty to spend an unlimited amount, so they set a "budget," which is essentially the maximum amount of money that the film societies are allowed to "lose" over the course of the school year. Currently, I believe, that this figure is $1000.00 for both SK films and the FFFS.

I feel that is important for the community to be aware that this is the nature of the Student Assembly's financial connection with the FFFS. It is not the case that the Assembly is "paying for" the films. In fact, in the case of a popular film that actually makes money for the Society, the Student Assembly has no connection with that particualr film at all. Finally, consider what would happen if "Dirty Duck" were indeed brought to campus this spring. The likelihood is that the traditional pattern of banned and censored works would hold ture on campus. Because the Assembly has tried to ban the film, they have sparked a tremendous amount of interest in the movie and, in effect, given it a lot of free publicity. Given the controversy and debate surrounding the film, I imagine that many students will pay their dollar to "see what all the fuss is about." This will virtually assure that Student Assembly funds are *not* going to be required to pay for this movie.

Jason Taylor '85

Let Campus Decide

Dear Editor

Although I am certainly not in favor of pornography, I must object to the unanimous decision of the Executive Board of the Student Assembly to censor the x-rated animated film, "Dirty Duck," when in fact only one member of the board had seen the cartoon and objected to it because of "obscene and vulgar language." In the article, the S.A. states precedents for its decision, namely the D-Phi incident, which became inflamed when one individual did not respect the requests of a specific group of people. FFFS notes that both 'Fritz the Cat" and "Last Tango in Paris," which I personally find offensive, have been shown on campus with "little or no reaction."

The most important statements in the article belong to Matt Daly, who says, "The Executive Board of the Student Assembly does not show a great deal of confidence in the student body's intelligence and ability to make decisions," and Prof. Scott McDonald, who does not object to the showing to the film "if the students are entertained and enlightned." The Executive Board of the Student Assembly is making a concerned, moral decision for their community, but it is not an informed decision. In January of 1983, the school board of Island Trees School District, Levittown, L.I., made a decision for *their* community, asking, "Since when is it demeaning to take filth off library shelves?" (The New York Times, January 31, B7) Among the nine books labled filthy were *The Fixer* by Bernard Malamud, winner of the Pulitzer Prize in 1967, and *Slaughter House-Five* by Kurt Vonnegut. In other school districts, friends of Jerry Falwell have banned *Huckleberry Finn* and *Catch 22*. The book- banners ban what they are afraid of, in order to keep their community unquestioning and morally pure, but through ignorance, not through careful study.

Anthony Burgess' "A Clockwork Orange," was originally given an X-rating for violence and sexual exploitation. It is also one of the most morally intelligent and disturbing films I have ever seen, and it may have been banned on this campus because of its rating and profoundly disturbing content. Hamilton is a college, and people are here to learn. If "Dirty Duck" is simply pointless pornographic tripe, I am sure the campus will respond in its usual manner, apathetically. However, the student body is hopefully mature and educated enough to make its own decisions.

In attempting to suppress the film, the Executive Board of the Student Assembly has created a controversy, and the silly film will gain far more student recognition than it probably merits. Why not open the issue to the campus and let the students determine what is pornographic, what is anti-social with no artistic merit, what is offensive and if anything is to be learned from being offended. I think a forum would be much more beneficial to the campus than an uninformed unilateral *dictat*.

Jean Leverich '87

A senior regrets

To the Editor:

I recently read the article in the winter magazine on fraternities. Although it was a good article, I want to express more fully my feelings as a woman at Hamilton.

After freshman year, a number of my friends joined fraternities. For the first time I had to look at the sex of my friends. My male friends became different frommyfemale friends. During sophomore year, I grew distant from my male friends that joined fraternities because I didn't see them as often. I didn't view the sorority as an option because it was also discriminated by sex -- if my male friends wanted to join, they couldn't.

I didn't recognize many of these feelings until this year when I really looked back at my experiences at Hamilton. It just seems so unfair that I couldn't spend time with those friends. I understand that there were a lot of positive experiences connected with living in and belonging to a fraternity, but I couldn't experience any of them because I am a woman. I couldn't be involved in a significant charitable fund drive, I couldn't live in any of those buildings only because I am a woman. I didn't have the opportunities available to males on this campus, even though they have the option to live in any dorm on campus, in a single sex floor or in a single sex suite. Why couldn't I get all those positive, charitable, supportive experiences with a group of friends, regardless of whether they are male or female.

I am not attacking any one, any horse, and institution, any fraternity members. I don't resent anyone. I am merely trying to help people understand why many women are frustrated by the fraternity system. I wanted those same experiences but I didn't want to discriminate, to close out anybody becuase of something they shouldn't want to change - whether it be sex, color, religion or anything. I am not writing for any group or anyone except myself.

Ellen Kohler, 85

S.A. Member Speaks up

To the Editor,

As a member of the Student Assembly Executive Board, I feel it necessary to clarify some dangerously erroneous remarks you make in the editorial, "A Mandate For A Moral Decison?"

First, the Student Assembly, as a popularly elected body, *is* charged with the responsibility of deciphering and acting on the interests of the student community.

Second,the Student Assembly *is* charged with making "decisions on major campus issues." It displays a surprising level of ignorance on your part by not recognizing the Assembly's responsibility to make major funding decisions (Program Board, Root-Jessup, SK and Fine Films, etc...), to work with the Administration on major policy issues (e.g. the recent J-Board and Honor Court revisions), and to hold elections on referendums. Facilitating community "dialogue and discussion" is part of our role, but the Student Assembly cannot ignore its responsibility to *act*.

Third, the Student Assembly did *not* make a "moral decision." We did make a policy decision. Issues of censorship, especially in regard to what some may consider pornography, are made by community precedent (as determined by the Supreme Court). The incident in Delta-Phi last year, in response to which a petition with several hundred names was filed in the Dean's office to protest the private showing of an X-rated film 8 times in a weekend, in a public place, with public invitation at attend, and funded with public monies, provides the ominous precedent which served as the rationale for our decision. Thus, the Board did not decide to cancel funds for "The Dirty Duck" out of moral displeasure or a proclivity for censorship, but out of a need to live up to our responsibilities as a student elected organizaton.

As a personal note, I do not feel that censorship has much of a place on a college campus and feel "The Dirty Duck" was made an unfair example of the dangers involved when a vocal minority make decisions for the majority of the campus. If there is a lesson to be learned it is not that the Student Assembly is over-stepping its bounds, rather it is that ALL of us need to address the past issue of censorship in a more responsible and democratic fashion than it has been in the past.

Robert Ricigliano
President of the Senior Class

Catch 22, Next to be censored?

To The Editor:

I thought it only courteous to inform you and, more importantly, the members of the Student Assembly Executive Board, that the film scheduled to show opposite "Dirty Duck" is "Catch 22". This film is extremely anti-war and has at least one scene of male nudity. The members of the Executive Board may wish to take this into account when deciding whether or not to view the film.

Thoughtfully yours
Mark Pisani
Chairperson, SK Films

Where the film money really goes

To the editor

The Student Assembly's vote to deny funds to the Foreign and Fine Films Society if the society decided to show the film "Dirty Duck" sets a dangerous precedent for the college as a whole and the Assembly in particular. Censorship in any form is unacceptable and the use of threats to achieve one's goals is even more unacceptable. There are many ways in which the Student Assembly could prevent or punish organizations which act irresponsibily or anti-socially. However, the prior restraint of the film society through coercive methods shows the least possible amount of diplomacy and intelligence.

Though the desire to prevent the showing of a porographic film on campus may be moral and noble it is also a desire which a federal circuit court has declared unconstitutional. A University of Michigan film society received court protection against attempts to prevent the showing of the two pornographic films. Furthermore, a telephone call to the American Civil Liberties Union office in Washington DC has confirmed that the Foreign and Fine Films Society could succeed in acquiring the same sort of court protection.

Censorship, no matter how noble the cause, is inappropriate on a college campus. The Assembly does no have the privilege nor the authority to act as a censorship body neither of films nor of public speakers nor of student publications. I find it unfortunate that I agree with the *result* of the actions taken by the Assembly while I do not agree with the *actions* which produced the result.

Robert S. Simon

Inequities always exist

To All Hamilton Students:

Apropos to the controversy surrounding the Housing Committee's most recent student poll about the lottery: no one seems to have spoken up for the people unable to benefit from living off campus — sophomore women and some sophomore men. Aside from the few spaces available for women in ELS and KDO, sophomore women do *not* have the luxury of choosing to live off campus. This option is also not available to sophomore men who are not invited to partake of fraternity life. Except for Co-op living, most sophomore women and some sophomore men do not have the option of eating off the College meal plan.

An inequity for sophomores *does exist*; sophomore year is usually conceded to be the most dismal as far as housing prospects are concerned. I do not purport to speak for the student-run Housing Committee, but as I understand what needs to be done, the Hamilton community needs to figure out two things:

1) Is the inequity problematic enough to do something about?

2) If it is, what steps should be taken to redress the inequity?

No solution is written in stone, or even on paper at this point in the discussion. Your constructive input is *always* desired. In an atmosphere of cooperation, all of us can work together to make the housing lottery more equitable and more reflective of the kind of living possibilities Hamilton should offer its students.

Donna R. Savage
Assistant Dean of Students

Letters must be received no later than 5 pm the Monday before publication. All letters must be signed, typewritten, doublespaced and not exceeding 300 words. The Spectator does not guarantee that all letters will be printed. Names will be witheld from signed letters upon request. No anonymous letters will be printed.

Op-Ed

Divestiture a 'hollow gesture'

Ed Lyon

I read with extreme interest last week's cover story on the Hamilton College endowment's ties to South Africa. This report, along with the creation of a committee to examine a possible Afro-America Studies major, is evidence of an increased awareness of race and racism, both here at Hamilton, in the nation as a whole, and abroad. However, while the addition of a Department of Afro-American Studies would be a positive, productive approach towards the problem of racism, divestiture of investments in firms doing business in South Africa, a possible consequence and, in my mind, an implicit goal of last week's report, would be a hollow, symbolic gesture which could only hurt us, and which would do South African blacks no good at all.

Divestiture itself is simply an economic sanction. Colleges, universities, and municipalities who disagree with South Africa's policy of apartheid, agree to sell their assets in companies that do business in that nation. As the *Spectator* article reported, forty schools nationwide have done so, along with, among others, the governments of Massachussetts and Philadelphia. Their aim, of course, is "to force these companies to place pressure on the South African government . . . to effect a change in South Africa's apartheid policy of racial segregation." Similarly, on a federal level, the Carter administration prohibited the export of certain high-tech. industrial and military related items, and attempted to discourage US investment in new plants.

Recently, though, Ronald Reagan has attempted to reverse this trend. He urges constructive intervention by US companies, and sees them as an opportunity to improve the conditions of South African blacks through training and employment. The opportunity to do so is certainly present. The US is now South Africa's primary trading partner, and its largest source of corporate investment. Companies doing business with South Africa accounts for fifty percent of the Standard & Poor 500, worth over $500 billion in market value, and accounting for thirty percent of the entire US equity market. Certainly it makes more sense to use this economic power constructively, than to withdraw it.

For companies now doing business in South Africa, the Sullivan Code, drawn up in 1977 by Philadelphia Rev. Leon Sullivan, is a standard of conduct. This code calls on US companies with plants in South Africa to integrate work facilities, provide equal pay for equal work, and train blacks for supervisory and technical positions. It also calls upon these companies to provide education and housing. More than half of all US companies doing business in South Africa have signed the code, and have spent over $70 million in complying with its principles. Such companies include IBM, Exxon, Mobil, Citicorp, and Merck. These firms are even graded, by "scorekeeper" D. Reid Weedon, a Senior Vice-President of Cambridge-based consultants Arthur D. Little, Inc.. Incredibly, he grades on a curve, failing at least one out of three every year. However, "workplaces of virtually all Sullivan companies are now disintegrated . Last year employers provided education or job training for some 50,000 workers." (*Fortune*, 4/9/84). That same analysis concludes that "if [divestiture laws] discouraged US investment they would weaken a lever for peaceful change."

A similar defense of US investment in South Africa comes from the American Chamber of Commerce in South Africa, which represents 275 companies over $3 billion. Nearly all pay equal wages for equal worth. US companies put up a large share Soweto's new $6 million dollar high school, and 200 companies and individuals — half American — underwrite most of the $1800 tuition per student. Five auto and tire companies — Ford, GM, Volkswagen, Firestone, and Goodyear — built a technical school in Port Elizabeth for training blacks in skilled trades. These are just a few examples of constructive efforts to combat South Africa's racism — efforts that would be lost if the US were to divest. US companies *are* taking advantage of their opporunity to combat racism, and a poll by the Institute of the Applied Social Sciences shows that 75 percent of South African blacks favor their continued presence.

Proponents of divestiture are correct in asserting that divestiture will be expensive for South Africa, but they ignore how expensive it will be for us. For example, one study shows that the yield on the State of Ohio's pension fund, with a value of $20 billion, would drop with divestiture from 11 to 10 percent. With compound interest, this adds up to $100 billion over just thirty years — a difference to be made up in lower benefits, higher taxes, or both. Divestiture limits diversity, and consequently raises risk. It would almost certainly hurt the performance of Hamilton's well-managed endowment — resulting in lower benefits, higher tuition, or both. And, national divestiture laws, which *have* been proposed, would almost certainly be unconstitutional — violating the Supremacy Clause, the Commerce Clause, and the Fourteenth Ammendment.

Divestiture then, is a symbolic gesture — and an expensive one at that, one that "might do more harm than good, costing many black South Africans their hard-won jobs." (*Newsweek*, 3/4/85) Symbols *are* important, but in this case the reality of black economic opportunity outweighs the symbolism of American ethical indignation. US investment in South Africa does the people themselves more good than harm, and it aids them more directly than divestiture — a symbolic fad whose time has passed.

Communal childcare on the Kibbutz

Jody Speier

For years sociologists have been fascinated by the kibbutz, its structure, ideology and childcare system. What has enabled this communal society to succeed when so many other communal societies have failed? My interest in learning more about the reality of life on the kibbutz led me to spend six months living, working and studying on Kibbutz Ein HaMifratz in Israel.

Prior to my stay on this kibbutz I had many misconceptions about the kibbutz, and especially about its communal childcare system. Throughout the world many people are under the impression that the kibbutz is a socialist society in which children are separated from their parents and raised by strangers. However, after living on Kibbutz Ein HaMifratz and working in their children's houses I found that this is an inaccurate discription of kibbutz childcare. Thus, I would like to share some of my experiences with you and to clarify whatever questions you may have about the kibbutz's unique child care system.

Let me begin my discussion by giving a brief historical background of the kibbutz movement, which should help to explain the ideology behind the kibbutz's childcare system. The word Kibbutz means group,and is a voluntary collective community which today comprises less that 3 percent of the Israeli population. In 1909 the first kibbutz, Kibbutz Degania, was settled by thirteen young men and women whose dream it was to create a society in which everyone would be equal. Thus they established the following principles: no money was to be used within the society, no private trading would be allowed, private property was to be abolished, no hired labor would be permitted, and the kibbutzniks, the group of people living on the kibbutz, would be responsible for the production of all community services and individual needs.

In the early years, the dream of equality on the kibbutz was a reality. Men and women worked together in the fields and orchards, as well as in constructing homes. But things changed when the first children were born into the kibbutz. The kibbutz settlers, when they established their kibbutz ideology, had failed to consider the affect that children would have on their communal environment. Thus after the first kibbutz children were born, the kibbutzniks, following their ideological principles of equality and communal living, agreed to raise their children in the community. The kibbutzniks contended that communal education and living would benefit both their children and the entire kibbutz community. Not only would communal childcare provide all children with equal treatment, but it would also minimize the number of trained experts known as metapelot needed to care for children. Having a few metapelot caring for the children during the working day would free most parents, both fathers and mothers, to participate in the productive branches of labor. Another advantage of children's living communally would be that the children would be neither emotionally nor economically dependent on their families. Finally, communal living would also offer security to children of separated and divorced parents, as well as to those of happily married couples.

If at this point you are scratching your head and thinking, "The ideology being the kibbutz's communal childcare system sounds reasonable, but how does it work?" you are not alone. After I was first told about the principles regarding the kibbutz's children's houses, I too was very skeptical about their realistic and successful applications. It was not until I worked as an aid to metapelot in the children's houses that I became convinced of their success.

With the exception of the fact that kibbutz children sleep inchildren'shouses rather than at home with their families, the kibbutz's communal childcare system very much resembles the daycare facilities in which American parents place their children today. On the kibbutz, infants begin spending their days and nights in nurseries when they are six months old. In these nurseries there are trained and expert child caretakers, metapelot, who look after the infants while their parents are at work. However, during the course of the working day, mothers stop by the nurseries to feed and play with their babies, and fathers also stop for frequent visits. At the age of one year, babies are put into same-aged mixed-sex groups of six, and each group has its own metapelot who washes, dresses, feeds, teaches and plays with the children daily. Once children reach the age of three years, three of these groups are combined to form one class. It is with this class that these children live and study until they graduate from high school.

I was amazed at how close the children in a class are to each other and to their metapelot. The feelings expressed and relationships developed within a class are very much like those found in American families. Each class has its own house in which the children eat breakfast and lunch, shower, dress, study, play and sleep. Thus the house is the home of the eighteen children who live in it. Four metapelot, one of whom is also a trained teacher, work with each class daily. Consequently, the children within a class become very much like brothers and sisters and their metapelot become their parents.

Given the family-like structure of the communal children's houses, what then is the role of the nuclear family on the kibbutz? Kibbutzniks contend that the quantity of time families share together is not nearly as important as the quality of this time. Therefore parents strive to spend high quality time with their children. The kibbutz society has structured its days to provide time for the family to be together. At 4:00 pm, when the work day ends, parents return to their homes. Similarly, kibbutz children go to their parents' homes at 4:00 pm Sunday to Friday and remain there until 9:00 pm, at which time the children return to their houses for the night. Thus, in one respect kibbutz children's days are really not that different from those of American children who spend their days in school.

However, besides the fact that kibbutz children sleep in children's houses, there is another difference between kibbutz families and American families. This difference lies in the manners in which kibbutz families and American families spend their time together. During the daily five hour period that kibbutz families share together, as well as all day Saturday, there are no public meetings, dance lessons nor organized extracurricular activities to take parents or children away from the family, like there are in American societies. In addition, because kibbutz parents are free from cooking, baking, doing laundry, and mending in their after work hours, they seem to concentrate their time and energy into their families.

My observations and interactions with families on Kibbutz Ein HaMifratz showed that both parents and children value their time together. The typical late afternoon and early evening kibbutz family activities include swimming in the community pool, riding bicycles, taking walks, playing games, watching television, listening to the stereo, parents helping children with their homework or just relaxing and talking. When the time comes for children to go to sleep, a mother and father take their child or children to their children's houses where the parents read bedtime stories and sing lullabies to their children before tucking them into their beds.

Thus, based on my observations and experiences I contend that the kibbutz's communal childcare system provides children with an excellent education, as well as it fosters the development of close familial relationships. **The success of this communal childcare system is best summarized by one kibbutz mother who said: "I think the kibbutz is actually a place which enables parents to develop the closest and most meaningful relationship possible with children. People work hard until 4:00 pm and then can devote their entire attention to their children."**

Investing in oppression

Bruce Rowe

One of the stated goals of the Hamilton College curriculum is "some understanding of, and experience in thinking about, moral and ethical problems and issues." The College also seeks"to prepare [students] for a life of enrichment and constructive influence free of the twin provincialisms of ignorance and arrogance." Nothing reveals more ignorance or arrogance than the College's "official policy ... not to divest" in South Africa.(*Spectator*, 2/22/85)

The United States government disallows trade and investment between US firms in certain foreign nations (USSR, Cuba, Iran, Nicaragua] for both strategic and *moral* reasons. The US government allows trade with South Africa, claiming strategic and *economic* reasons. Should we place economics above morality when we discuss apartheid and investment in South Africa? Should we accept blindly the argument that "divesture will not succeed, and will cost the university [or the country] money"? US trade and investment "legitimizes" governments. This is the most important reason for our 25 year embargo of Cuba. Do we at Hamilton wish to help legitimize the government of South Africa, which oppresses 80 percent of its population and is guilty of most of the tactics of Nazi Germany?

True, the question is knotty and difficult. How can Hamilton divest when Bristol Myers invests in South Africa, and thus in oppression? We could divert our investments from Bristol Myers and IBM to Polaroid or some of the 150 of the "Fortune 500" which choose not to invest in South Africa. By divesting in those firms, Colleges and Universities might affect a change in the policies of those firms vis a vis South Africa. In the long run, I believe that is in the US best interest to pull our firms out of South Africa; and it is certainly the most morally just policy.

Will divestiture affect change in South Africa? Like most other economic, political and moral questions the answer may only be found in a crystal ball. We simply cannot tell. We may harden the resolve of the South African government and the white minority population. God knows our 25 year embargo of Cuba has done little to topple Castro, and our technological embargo of the Soviet Union has forced the USSR to produce those technologies on their own, making them far more self'sufficient. These are valid points. However, to reverse the coin and to argue from hindsight: If we had helped the Russian people to overthrow the oppressive Tsar regime, if we had helped Castro to overthrow Batista, if we had helped the Sandanistas to overthrow tyrannical Somoza's, if we had helped the moderate factions in Iran overthrow the blood stained Shahmight we not be on friendly terms with the governments of those countries today? Is it possible that these governments might not be oppressive if they had less to fear from the outside?

Again, the answer to those questions lie in speculation and a crystal ball. However, we have a choice facing us today which parallels those past choices. Divestiture is a forward-looking policy which shows a knowledge and understanding of the past. The enivitibility of sweeping change in South Africa increases every day. The longer the oppression continues, and the more entrenched and hostile the South African government becomes, the more possibility for a bloody and prolonged revolution. The Blacks in South Africa are going to revolt some day or some year. The oppressed always do. The question for the US is: Which side will we be on?

If we follow our past policies, and if the US firms remain entrenched in South Africa, and if the academic community of Colleges and Universities has an interest in its investments in South Africa, the US will give moral, economic and military support to the white minority government. When the minority loses the US will once again be on the wrong side of the table with the likes of the Tsar, the Shah, Batista, Samoza, and the Bothas of South Africa.

One final analogy. The quote form Harvard's president is especially irksome. The assertion that divestiture will "not succeed and will cost the university money" only makes sense if Harvard's endowment is managed by a band of cretins. Those funds could be reinvested in any number of firms which do not invest in oppression. The underlying implication of the Harvard president's argument is disgusting. When one sees that a person has been knocked down by a gang of theives, the fact that other people are making off with the victim's money and valubles does not remove the moral reprehensibility of one's joining in the looting simply because if one does not do so, one might lose potential profit. One should instead seek ways to help make amends for the victim. So what if divestiture may cost a small amount in the short run? That money is earned from supporting an unjust and cruel regime. I call on the Trustees and the administration and the faculty and the student body to consider divestiture for both moral and national interest reasons.

Pornography oppresses women

Jan-Mary Lindenthal

Frankly, I feel distressed and upset regarding the dialogue generated in last week's Spectator about the X-rated film, "The Dirty Duck." In their editorial, the Spectator obscured the issue of pornography on the Hamilton campus by putting up the issue of censorship of the movie by the Student Assembly. In their reaction to the precedent of censorship, they did not acknowledge the distinction made by Dean Jervis regarding the showing of the film as entertainment and showing it as an "issue." Dean Jervis makes another distinction between this precedent of censoring a controversial and offensive piece of entertainment and a controversial lecturer. At a lecture we are invited to ask questions and respond. To the best of my knowledge, no such discussion was planned by the FFFS for any of the 8 slotted showings of "The Dirty Duck."

The Spectator feels censorship of "The Dirty Duck" sets a bad precedent. My first question is a bad precedent for what? For making a controversial moral stand on a vitally important issue? What about the precedent that would have been set had the movie been allowed to be shown as entertainment.

In my four years at Hamilton I have witnessed a greater and greater reluctance on the part of the students and campus regulations to stand up for moral issues. Everyone wants to "let the community decide", but no one makes any steps toward educating and facilitating that decision. As we become more and more reluctant to value things and take stands on moral issues, I feel we as a "moral" community, sacrifice some integrity. I realize the Spectator shares this concern; that they recognize the importance of consensus on an issue, yet they make no effort to ask the community.

The Spectator could have enclosed a questionnaire with last week's issue asking opinions on the issue. They could have requested letters, then taken a consensus. Instead, they suffered a "knee-jerk" reaction to conscious and responsible decision making.

As a woman on this campus, I resent the fact that pornography remains a controversial and almost "taboo" issue. We can all argue about the fine line between erotica and pornography, but an X-rated movies seem a blatant example of the kind of pornography that must be eradicated. The showing of The Dirty Duck is not a "change of pace, a new way to use film," as Matt Daly describes; it is pornography. It is unjust that a woman's body can be used, manipulated, prodded and poked for the entertainment of men. I do not have a "knee-jerk" reaction to this, I am simply demeaned and oppressed by it. It seems to me that one of the advantages of having FFFS is that they can bring to campus controversial unique, innovative films. However, if a film is offensive and demeaning to a portion of the community by virtue of its treatment of them as a subservient and manipulatable group, then perhaps "a change of pace" needs to be reevaluated. Please, don't provide a change of pace at my expense.

The thought of a pornographic movie being shown on this campus sickens me. The reaction to the "censorship" of the Student Assembly only obscures the issue at hand, which is, "do we want pornography on this campus, are we as a community ready to take a stand on the issue?" When someone reads pornography, and I object, I am told that I am prohibiting their free exercise of the first ammendment. What about my first ammendment rights? In my opinion, the first ammendment does not preclude valuing things and making moral stances.

Finally, I must ask the Spectator if we don't elect representatives to the Student Assembly because we "believe that his or her moral code actually reflects the collective values of the community." On what grounds do we elect them? I feel, we elect someone to be our voice for us; someone whom we feel has our best interests at hand. Generally this is done so that collective values can be determined and protected and all groups have adequate representation. That is why values are so often a part of a political campaign. If character, decision making ability, and awareness of the issues vital to the community are not the basis upon which we cast our ballot, then what are they?

The Spectator intimated in last week's editorial that the issue at hand must be decided by the community. I applaud and encourage any movement they may make toward facilitating moral and considerate dialogue on the issue of pornography of women. I also welcome response to this op-ed.

Outraged over S.A. censorship

Matthew Daly & Brad Jones

The recent actions of the Student Assembly in attempting to suppress the Foreign and Fine films Society's presentation of the 1976 X-rated *Dirty Duck* are wholly unjustified and based on misinformation. The crux of the Student Assembly executive board's decision is based upon the questionable assumption that an X-rated film is necessarily pornographic. The Assembly minutes reveal the executive board's dubious equation with the skin-flick shown in Delta Phi last spring with the FFFA film scheduled for the first weekend in April. While *Dirty Duck* may be an abrasive cartoon, *it is about a duck*; it is ridiculous to suggest that its chief purpose, as with the D-Phi film, is sexual arousal. (Some people have suggested that the presentation of *Dirty Duck* be sanitized by its incorporation into some sort of forum or symposium on pornography. Such a symposium, we feel, would be greatly enhanced if it had as its centerpiece a *genuine* pornographic film - perhaps *Wanda Whips Wallstreet* or *Deep Throat*. *Dirty Duck*, however, would be something of a disappointment in this function).

Curiously, the Student Assembly ignored a long list of precedents that indicate that the Hamilton Campus is not unreceptive to controversial films. In the past three and a half years the un- and X-rated have been shown on campus with no adverse effects: *Fritz the Cat* (the first X-rated animated film), *Last Tango in Paris, Super Dyke, Liquid Sky*, (un-rated "I kill with my cunt."), *Midnight Cowboy, A Clockwork Orange*, and *Andy Warhol's Trash* (this last film offered the spectacle of a pregnant woman masturbating with a beer bottle - but this falls under the rubric of Art.).

While the members of the Student Assembly seem entirely oblivious to these precedents, they are even more ignorant of the nature of the film in question. Of the eighteen members of the executive board who voted to censor *Dirty Duck*, only one had actually seen the film and cited as its chief offense its raw and vulgar language. The film has been deemed pornographic by virtue not of any explicit depictation of unnatural or impolite acts but on the basis of its strong language. Judged on this basis, *Taxi Driver, Apocalypse Now*, and *Animal House* are vulnerable to charges of pornography. We defy the Student Assembly to formulate standardized guidelines by which the innocents of Hamilton College may henceforth recognize and avoid pornographic films.

The contempt of the Assembly for the students' intelligence and capability to make personal choices with their own discretion and dollar is all to apparent. We certainly did not elect these people with the understanding that they would become our moral hygienists.

The role of the Foreign and Fine Films Society has traditionally been to present films that are not readily accessible to the college community, as an alternative to the top-40 cinema that is easily available elsewhere. The chartered purpose of the FFFS is "to provide opportunities to see films that are interesting for their value as a medium of expression." *Dirty Duck* clearly falls within the province of its chartered purpose. Whatever the film's original intrinsic worth, the Assembly's confrontational attempt to suppress *Dirty Duck* is an automatic vindication of its presence on campus.

By censoring this film, the Student Assembly is setting a dangerous precedent. If this particular action proceeds uncontested, what is to stop the Assembly representatives from stifling other organizations with whom they disagree? Such a question would be unnecessary if we could rest assured that we were dealing with responsible representatives. These student administrators have no business passing ignorant judgement on a film that they have not seen and based on a premise that is wholly erroneous. Their action is an insult and entirely opposed to the ideals of intellectual freedom and the exchange of ideas which constitute the basis of and educational institution.

Why no Afro-American studies?

Kirk Perry

The first reaction that a reader of this article might have is "Gee, hasn't there been enough said about the lack of an Afro-American studies program at Hamilton College?" Initially this was my opinion, which unfortunately prompted me to delay my submission of this article. Fortunately I came across a quote which stated, "If there is no struggle there can be no progress. Those who profess to favor freedom and yet deprecate agitation, are men who want crops without plowing up the ground. . . Power concedes nothing without a demand, men may not get all they pay for but they must pay for all they get."

Afro-Americans are today the nation's most distinctive minority group, distinctive not only in race but in cultural, political and socioeconomic terms as well. Why is this so? Why have Negroes remained a distinctive minority when others have been diffused into the majority? How has their experience in America affected them? What is the proper relationship between Whites and Negroes? Answers to these questions are difficult and debatable, but vital and necessary. Yet, we at Hamilton College, who profess to be obtaining a liberal arts education at an accredited liberal arts college, do not have access to a satisfactory curriculum that would enable us to find possible answers.

I once read, "American southerners have undergone a long and quite un-American experience with poverty; they have endured generations of scarcity and want; they have suffered large components of frustration, failure, and defeat." If this is true, then it is doubly true in the plight of the Afro-American. Blacks have long had an un-American experience with poverty and deprivation; "their experience with frustration, failure and defeat have been so enormous that the history of white southerners is , by comparison, a success story." "In the historical experience of the Negro American, frustration, failure and defeat are normal occurrences. The (black) race has endured difficulties which surpass all other minorities (with the exception of the American Indians)." Why is it then that we are compelled by teachers at all levels of educational growth to study the American southerner, and yet even at one of the highest levels of education we do not have the privilege of studying the Afro-American?

For too long the affects of slavery have left a deadening feeling of second-class status which has encouraged feelings of self-doubt in all but the most confident of blacks. These feelings coupled with continued poverty and racial discrimination have tended to handicap black youths. I firmly believe that in order to correct these maladies it is important for black and white youths to become acquainted with the forces which have served as a medium of inequality in the United States. I believe that "The achievements of the Negro properly set forth will crown him as a factor in early human progress and maker of modern civilizations. . . he has given the nation a poetic stimulus, he has preserved in its purity the brotherhood taught by Jesus. . . Must we let this generation (or any generation) continue ignorant of these eloquent facts?" It is important that all people learn that the prosperity of the United States was forged on the backs of its American blacks, that indeed if it were not for a black man the United States may not even exist as it does today. It is important that people learn that the Afro-American "brought three gifts and mingled them: a gift of story and song—soft, stirring melody in an ill-harmonized and un-melodious land; the gift of sweat and brawn to beat back the wilderness, conquer the soil,and lay the foundations of the vast economic empire two hundred years earlier. . . and third, a gift of the spirit. . . Our song, our toil, our cheer and warning have been given to this nation in blood-brotherhood. Are not these gifts worth the giving?"

The contribution of the Afro-American is of utmost importance and must be made known to all. "This measure promises to realize the fabulous golden age, when mutual wants and mutual good, will and shall bind all mankind in one common interest." So in conclusion, I ask why is there no Afro-American studies program at Hamilton?

Editorial

Resolving the pornography issue

"Free inquiry and free expression are indispensable to the attainment of those goals to which Hamilton College is dedicated." This statement represents the understanding of the Faculty of this College (**A Guide of the Policies and Procedures of Hamilton College 1984**). "All members of the college community should be free to examine and discuss all questions of interest to them, to express opinions, and to question but not suppress the opinions of others."

The scope of these principles have come into question as of late as this week's voluminous op-ed and letters pages clearly testify. Last week, we expressed our opinion that freedom of expression is of paramount virtue in an academic community. Furthermore, we said that no student organization should inhibit the process of intellectual self-determination through prior censorship especially on issues of controversial moral claim in the name of "representation" based on "historical precedent" that has not been in any way clearly established. In fact, a federal judge has just upheld the right of a student organization to show X-rated films at Michigan State, despite school officials' objections. Let the community decide.

Such a vagary, we recognize, does little to crystallize the meaning, the substantive form of the debate which is the issue of pornography. How can we — a diverse, intellectually perspicacious community — come to some unified understanding of so polemical an issue? It will be difficult, but it can be done; however, no progress can stem from ignorance. To make a conscious, thoughtful decision, people must understand what pornography really is, and what the implications of pornography are for society at large.

The problem of deciding what is and what is not pornographic in some objective manner is of course difficult. It requires a judgement call. Many important writers and poets — William Faulkner, John Steinbeck, Mark Twain, Gertrude Stein, Alice Walker, Henry Miller to name a few — have been labeled as "obscene," "profane," and "pornographic." History has seen profound works such as **The Tropic of Cancer**and **The Grapes of Wrath** censored as being obscene, pornographic, vulgar. Is this just? The line between pornography and art is not clearly defined and the answer to this question is elusive, but not beyond reach. A community can come to an understanding — not necessarily a concensus — of the dynamics of the issue as long as it wants to do so.

The issue of "pornographic" films presents an equally foreboding prospect for evaluation. Should we use the 'X" rating as the pornographic barometer? Perhaps. Many important films viewed by many as having tremendous artistic value however, were brandished with the contemptuous "X." It is altogether unclear how we should judge such films. Maybe the first step towards enlightenment on these matters is progress forward on the meaning of pornography and how it affects the social structure of our society. Then, the selection of films and literature by the community will be an informed, conscientious choice.

How do we educate ourselves so that the issues can become clearer? Certainly not by banning films that promote such discussion on campus. One way is through exchange on the letters and op-ed pages. But we feel that this is simply not enough. The Spectator is in the process of organizing a public forum whereby opinions can be expressed, exchanged and debated on this very issue. When the plans are finalized, we hope that **everyone**will participate, including YOU. And then, maybe we can all decide, based on informed evaluation, whether Dirty duck has any value at all or is simply an animated portrayal of foul fowl.

A case for divesting

Last week the Spectator published an article which estimated that at least 15 out of the current 35 companies in Hamilton's Equity Diversification Fund have subsidiaries in the Republic of South Africa.

As the issue of divestiture becomes more widespread on campuses throughout the country, it is necessary to evaluate the importance of divestiture. In sum, if Hamilton were to divest, what difference would it really make?

Many valid arguments have been made to show that the act of divestiture, especially the singular act of Hamilton's, would have no effect on the corporations such as IBM, Pepsico, or Bristol Myers.

Many critics attack divestiture as essentially an act of self-cleansing: "We have divested, our hands are clean." However, these arguments miss the point of divestiture in awakening the American consciousness to the situation existing in South Africa.

First, to argue Hamilton's divestiture would be useless is similar to arguing "why vote, my vote doesn't count.;; It appears Hamilton has an opportunity to cast a limited economic vote through divestiture. In addition, the broad pressure of academic institutions across the country could not be ignored.

Second, the act of divestiture is in itself a way to awaken the American public to the system of Apartheid *and how [intrinsically] linked we are to South Africa.* The abstraction, "the United States has corporate ties to South Africa," is replaced importantly with the concept that Hamilton College and everyone of us, indirectly, supports the economic underpinnings of Apartheid through fiscal support.

Lastly, there is the "moral cleansing" so derided by "pragmatic critics." Thisact in itself justifies divestiture. To simply state, "we want nothing to do with the Apartheid system" is an important moral action. Lest administrators and others forget, the important product of a liberal arts education is the ability to exercise moral judgement. From an ethical viewpoint, Apartheid is diametrically opposed to American and Hamiltonian principles (certaninly not the principles of history).

Divestiture should not be viewed as "liberal flag waving" but as an important exercise of moral judgement. We feel divestiture, although it would put minimal pressure on the corporations mentioned, is an important step to be reviewed by the Board of Trustees, the Hamilton Administration, and the College community at large. It is time, after years, for Hamilton to take a moral position *on something*.

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Events

Friday, March 8

- Newman Mass. Father John Croghan. Chapel. 12:00 noon.
- Dance Concert. Minor Theater. 8:00 pm.
- Samuel Kirkland Film Society presents: *This is Spinal Tap* and *Bugs Bunny Cartoons*. Kirner-Johnson Auditorium. 8:00 pm & 10:00 pm.
- Program Board presents: UB40. With Pablo Moses; The Revolutionary Dream Banc. Alumni Gym. 8:00 pm.

Saturday, March 9, 1985

- Student Health Committee Lecture/Seminar. Alternatives to a Medical Career. KJ Red Pit (rm 109). 12:00 noon to 4:00 pm.
- Newman Mass. Father John Croghan. KJ Red Pit (rm 109). 6:30 pm.
- Concert Preview. Muir String Quartet. Homestead Ballroom. 6:45 pm.
- Dance Concert. Minor Theatre 8:00 pm.

Samuel Kirkland Film Soceity presents: *Spinal Tap* and *Bugs Bunny Cartoons*. Sci. Aud. 8:00 & 10:00 pm.

- Foreign and Fine Film Society presents: *Charade*. KJ Aud. 8:00 & 10:00 pm.
- Music at Hamilton Concert. Muir String Quartet. Chapel. 8:30 pm.

Sunday, March 10, 1985

- Chapel Service. Rev. Jeffrey Eaton. Chapel. 10:30 am.
- Newman Mass. Father John Croghan. Chapel. 1:00 pm.
- Dance Concert. Minor Theatre. 2:00 pm.
- Women's Film Society presents: *The Turning Point*. KJ Aud. 4:00 pm.
- Samuel Kirkland Film Society presents: *Spinal Tap* and *Bugs Bunny Cartoons*. Sci Aud. 8:00 & 10:00 pm

Monday, March 11, 1985

- Newman Mass. Father John Croghan. Chapel. 12:00 noon.
- Women's Film Society presents: *The Turning Point*. Sci. Aud. 7:00 pm.
- Senior Starter Workshop. KJ Red Pit (rm 109) 7:30 pm.
- Journal Club Meeting. Donna M. Summerfield and Pat A. Manfredi, Assistant Professors of Philosophy, "Sceptical Paradoxes in Hume, Goodman and Wittgenstein." BCC Dwight Lounge.

Tuesday, March 12

- Newman Mass. Father John Croghan. Chapel. 12:00 noon.
- Middle East Film Series. *I Love You Rosa*. Sci. Aud. 7:00 pm.
- Women's Film Society Presents: *The Turning Point*. KJ Aud. 7:00 pm.
- Artificial Intelligence Seminar. Doug Herrman, Psychology Department, "Artificial and Human Intelligence." KJ Red Pit (rm 109) 8:30 pm.

Wednesday, March 13, 1985

- Newman Mass. Father John Croghan. Chapel. 12:00 noon.
- NOONMUSIC. Featuring Rainbow's End, a Barbershop Quartet. BCC 2nd floor lounges. 12:10 pm.
- Film: *The Secret Life of Walter Mitty*, a 1947 movie with Danny Kaye. Physics Aud. 7:30pm.
- Lecture. Attorney Morey Myers, "South Africa." Sponsored by Sociology Department. KJ Red Pit (rm 109). 8:30 pm.
- Lecture. Valerie Bunce, Profesor of Political Science, Northwestern University. "Obstacles to Arms Control: Soviet Perspective." BCC Dwight Lounge. 8:30 pm.
- Wednesday Night is LIVE featuring Guitar Jim and the Backdoor Band. BCC HUB. 9:30 pm.

Thursday, March 14, 1985

- Newman Mass. Father John Croghan. Chapel. 12:00 noon.
- Film: *The Secret Life of Walter Mitty*, a 1947 movie with Danny Kaye. Physics Aud. 7:30 pm.
- Samuel Kirkland Society presents: *North by Northwest*. Chem. Aud. 8:00 & 10:00 pm.
- Foriegn and Fine Film Society presents: *Fort Apache*. KJ Aud. 8:00 & 10:00 pm.
- Lecture /Film Presentation. Marcia B. Siegel, a New York Dance Critic will discuss Fois Humphrey and her Criticism. Sponsored by the Theatre and Dance department. BCC Dwight Lounge. 8:30 pm.
- Special Biology Department Lecture. Lincoln Brower, Prof of Biology, University of Florida. "Migration Biology and the Monarch Butterfly." Sci. Aud. 8:30 pm.
- Poetry Reading. Leslie Silko. Chapel. 8:30 pm.
- "A Women's Reading". Poetry and prose by women of the Hamilton Community. KJ Red Pit. (rm 109) 10:30 pm.

Friday, March 15, 1985

- Newman Mass. Father John Croghan. Chapel. 12:00 noon.
- Women's Art Exhibit Opening. Featuring works in different media by women of the community. 4 - 6 pm List Gallery
- "Sisterhood is Global" Opening address by Robin Morgan, author of the recently published *Sisterhood is Global*, the first anthology of the international women's movement; also editor of *Sisterhood is Powerful* and the author of *The Anatomy of Freedom*. Reception to Follow. 8:00 pm. Chapel.
- Samuel Kirkland Film Society presents: *North by Northwest*. KJ Aud. 8:00 & 10:00 pm.
- Foreign and Fine Film Society presents: *Fort Apache*. Sci Aud. 8:00 & 10:00 pm.
- Dance. Featuring DJ's Dwayne Richardson and Rand Hayden. Sponsored by BLSU. To Benefit Campus Fund Drive and Ethiopian Relief. Admission $1.00. Commons Dining Hall. 10:00 pm.
- Open Mike in the Coffeehouse for Women's Energy Weekend. 10:00 pm.

Saturday, March 16, 1985

- Coffee and Doughnuts. Welcoming reception for Women's Energy Weekend. L-Shaped Lounge. 9:30 am
- "Violence Against Women: An International Perspective" Panel Discussion. Doug Raybeck, Nancy Sternbach, and Laura Orth will discuss the ritualization of violence against women in different cultures, violence against women in Latin America at the turn of the century, and violence against women in the United States respectively. Panel discussion sponsored as part of Women's Energy Weekend. Recess. refreshments and open discussion to follow. KJ Red Pit (rm 109) 10:00 am.
- Women's Energy Weekend Lunch. Keehn Co-Op. Pre-registration is required. 12:00 noon,
- "Women's Dreams: a Source and Resource of Power. An international perspective." Lecture and Discussion by Carol Rupprecht. KJ Red Pit (rm 109). 1:30 pm.
- Dramatic Presentations By and About Women. Readings of Jan Clausen's "Three Part Invention" and Megan Terry's "Calm Down Mother," a one woman performance by Patricia Finn, and an anthology of prose, poems, letters and songs by and/or relating to women.
- Newman Mass. Father John Croghan. KJ Red Pit. (rm 109) 6:30 pm.
- Samuel Kirkland Society presents: *North by Northwest*. Sci. Aud. 8:00 & 10:00 pm.
- Foreign and Fine Film Society presents: *Fort Apache*. KJ Aud. 8:00 & 10:00 pm.
- Concert. Gloria Hardiman & the Professor's Blues Review. A Chicago Blues band. Sponsored by women's Energy Weekend. Chapel. 8:30 pm.

Sunday, March 17, 1985

- Chapel Service. Rev. Jeffrey Eaton. "The Hunger for Justice". Chapel. 10:30 pm.
- Brunch and Lecture. Meyer Bodoff, Director of Jewish Community Council of Utica. "Emergency: Jewish Lives!" Sponsored by Hillel. BCC Assembly room 11:00 am.
- Newman Mass. Father John Croghan. Chapel. 1:00 pm.
- "Gender Culture Society: A Look at Women's Lives in Egypt". Impressions and Reflections by the January Winter Term, Women's Studies trip to Egypt. KJ Red Pit (rm 109) 1:00 pm.
- "The Naked Truth: Advertising's Image of Women" Closing address and slide presentation by Jean Kilbourne, co-creator of the film *Killing Us Softly*. Dr. Kilbourne is a professor and member of organizations including N.O.W., Women Against Violence Against Women, National Citizen's Committee for Broadcasting and The Women's Institute for Freedom of the Press and Media Arts. Reception to Follow. KJ Aud. 4:00 pm.
- Samuel Kirkland Film Society presents: *North by Northwest*. KJ Aud. 8:00 & 10:00 pm.
- Foreign and Fine Film Society presents: *Fort Apache*. Sci. Aud. 8:00 & 10:00 pm.

Miscellaneous

- The deadline for entries in the annual writing competitions (see the *Hamilton College Catalogue*, pp. 253-255) is noon, Wednesday, April 10. Two additional awards are available this year: (1) *The Rose B. Tager Prize* for the best short story, and (2) *The D.L. Royce Prize* for the best essay on the life or works of Alexander Woollcott, Class of 1909. Submit entries to Mrs. McLellan, Root 116. rules governing the contests are available in Root 116.
- Except for loading and unloading during college vacation times, all private vehicles are prohibited from pedestrian walks on campus and from the quad when it is locked. Any vehicle seen driving in these restricted areas will have its parking permit immediately revoked and will not be allowed to park on campus for the remainder of the school year.
- Auditions for Ezra Pound's adaptation of Sophocles' *Women of Trachis*, please contact Edwin Barrett by campus mail or phone 853-2008 or 859-7176. The reading will be held during the Ezra Pound Conference the weekend of April 19-21.
- Current Emerson Gallery Exhibition: John Hultberg: Painter of the In-Between. Christian A. Johnson Building (closes April 28).
- Current Bristol Campus Center Art Exhibition: Recent Selections by Juan Cruz and Jack White (closes March 15).
- Dr. Sue Ann Miller of the Department of Biology of Hamilton College will speak on Monday, March 18 on "Differential Cell Proliferation in the Shaping of Embryos." Dr. Miller's talk is sponsored by Sigma Xi and will begin at 8:30 pm, Sci. Aud.